REPORT RESUMES

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IMPROVING THE TEACHING OF ART APPRECIATION, RESEARCH AND DEVELOPMENT TEAM FOR THE IMPROVEMENT OF TEACHING ART APPRECIATION IN THE SECONDARY SCHOOLS.

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IN THE SUMMER OF 1965, A RESEARCH AND DEVELOPMENT TEAM WAS ASSEMBLED AT OHIO STATE UNIVERSITY TO CONSIDER THE PROBLEM OF IMPROVING INSTRUCTION IN ART APPRECIATION IN THE SECONDARY SCHOOLS. THE OBJECTIVES WERE (1) TO PRODUCE NOT LESS THAN EIGHT CORRELATED STUDIES FOCUSED ON SOME OF THE CONCEPTUAL AND OPERATIONAL PROBLEMS INVOLVED IN FUTURE RESEARCH AND DEVELOPMENT ACTIVITIES, AND (2) TO EVALUATE THE UTILITY AND PRODUCTIVITY OF SHORT-TERM RESEARCH IN CONFRONTING THE DEVELOPMENTAL PROBLEMS. ONE JUDGE EVALUATED THE TEAM'S WORK-IN-PROGRESS, AND THREE JUDGES EVALUATED THE COMPLETED STUDIES. ON THE BASIS OF THESE FORMAL EVALUATIONS (INCLUDED IN THE REPORT) AND THE INFORMAL CRITICISM OF 35 MEMBERS OF THE INSTITUTE FOR ADVANCED STUDY IN ART APPRECIATION, OHIO STATE UNIVERSITY, SUMMER 1966, IT APPEARED THAT THE RESEARCH AND DEVELOPMENT TEAM SUCCESSFULLY DEALT WITH THE PROBLEMS IT SET OUT TO INVESTIGATE. THE DISCUSSIONS INCLUDED IN THE REPORT WERE (1) A HISTORY OF THE TEACHING OF ART APPRECIATION IN PUBLIC SCHOOLS, (2) ART APPRECIATION AND THE ADOLESCENT MYSTIQUE, (3) VERBAL OPERATIONS IN CLASSROOM INSTRUCTION, (5) THE WORK OF ART AND THE OBJECT OF APPRECIATION, (6) THE WORK OF ART AND THE TEXT THAT ACCOMPANIES IT, (7) FOUR FUNCTIONS FOR AN ART TEACHER, AND (8) EVALUATIONS OF THOSE SEVEN STUDIES. (TC)

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IMPROVING THE TEACHING OF ART APPRECIATION

Research and Development Team for the Improvement of
Teaching Art Appreciation in the Secondary Schools

Project No. V-006
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David W. Ecker
Project Director

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David W. Ecker

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INTRODUCTION

The problem of how to improve instruction in art appreciation in the secondary schools is engaging the interest of an increasing number of art teachers, curriculum specialists, school administrators, and researchers. An aspect of this general problem--really a cluster of related problems--is to develop more adequate conceptualizations regarding the nature of art appreciation, the student who presumably will do the appreciating, the materials he is to appreciate, the teacher who is somehow to facilitate this process, and the curriculum in which all this can take place. It was for the purpose of dealing with these kinds of problems that a research and development team was assembled at The Ohio State University in the summer of 1965.

The basic hypothesis of the project was that these logical and conceptual problems could be dealt with effectively by a concentrated effort of specialists working together, and the basic assumption was that the clarification of central concepts is a necessary condition to long-range success in teaching art appreciation in the schools. Accordingly, the objectives set for the project as stated in the initial proposal were (1) to produce not less than eight correlated studies focused on some of the conceptual and operational problems involved in future research and development activities in the area of art appreciation in the secondary schools, and (2) to evaluate the utility and productivity of such short-term research in confronting developmental problems in this emerging area of concern.

While problem areas were identified in some detail in the original proposal, the specific problem to be tackled by each team member was intentionally left undefined for two reasons: the individuals of the team had not yet been selected and it was felt that the particular talents and interests of those finally selected should rightfully determine what they were to undertake; also it was felt that more significant problems would emerge from discussions and debates between members and with the team as a whole than if problems were defined beforehand. As it turned out, some problems were not identified, and the definition of other problems continued to be modified, until well past the half-way mark of the summer session.

The first seven chapters of this report contain the major studies produced by the research and development team in the nine-week period, as well as a number of supplementary projects completed at the same time which appear as appendices at the end of several of the chapters. Each study provides its own survey of the literature relevant to the problem at hand, draws its own conslusions, and makes its own recommendations. The final chapter describes the procedures and activities by means of which this work was accomplished. This chapter also provides a summary of the studies and attempts to synthesize the main points of the evaluations of the work of the team made by four independent judges.

A word, here, about the phrase "art appreciation." Nobody liked it for one reason or another, but perhaps mostly because of its slightly pejorative ring, at least in the art world if not among laymen. Yet after numerous attempts at replacing it, we all agreed that it covers the territory which we felt must be covered. So we stuck with it.

Chapter I

A HISTORY OF THE TEACHING OF ART APPRECIATION IN THE PUBLIC SCHOOLS

Robert J. Saunders

Art appreciation, as a public school subject matter, occurred late in the nineteenth century. Prior to its development, art was thought to be a way of developing moral concepts by Elizabeth Peabody, William Ellery Channing, and other Boston educational leaders. Art was also thought to be a means of supplying employment and aiding economic necessity for factories and industry, by Horace Mann, William Bently Fowle, and other Boston educational leaders. Art was also thought to be a more or less domestic endeavor for young ladies of the upper middle class and resulted in their copying pictures from Godey's Lady's Book, doing watercolors, and as such was taught in private schools. The conflict which resulted between these attitudes was somewhat resolved with the Industrial Drawing Act of 1870, and the traditional American attitude toward art was placed upon the functional and economically important manual arts, rather than the fine arts.

Before art appreciation could be considered significant enough for serious teaching in the public schools two new attitudes were necessary: one, that art was important as a thing in itself, and two, that spending leisure time and excess monies in appreciating or collecting art was not a violation of the Protestant ethic which was so much a part of our founding fathers thinking. Prior to the French Revolution, art was the plaything of the aristocracy, wealthy bankers, and merchants. Following the French Revolution, and as the Industrial Revolution increased its effects on national and social economies, the middle classes achieved enough wealth to have the type of leisure time necessary to indulge their intellectual interests (and status seeking) along the same lines as the aristocracy, and the wealthy classes. Palace art galleries, aristocratic country homes, and art museums were opened to the public. English and American tourists visited them, and such tourism was a result of both leisure time and excess money to allow travel for the sake of travel.

With the Romantic Movement in England, France, and Germany we find a revolution of taste against the upper middle class, or bourgeois taste and the classicism of the eighteenth century. With writers like Flaubert, Muger, Shelley, Keats, Goethe, with composers like Beethoven, painters like Courbet, Delacroix, Gericault there comes a revolution in the concept of the artist. He has become a self-employed and dedicated worker involved in the techniques of his craft, operating at times under an inspiration which helps him rise above the role of artisan to that of artist. Through the growth of newspapers and journalistic art reviewers, art criticism becomes a part of the middle class leisure time activity, and with this we find the upper middle class intellectuals and dandies becoming the arbiters of taste.[1] What happened in Europe also effected and influenced the wealthy upper classes and upper middle classes in the United States.

Art Appreciation and the Public Schools before 1900

Following the Revolution, three basic problems, according to Butts and Cremin,[2] confronted the educational systems of the young states in establishing nationalistic concepts:

> 1. The "conflict between supernaturalism and naturalism with respect to the nature and destiny of man" was still unresolved.
>
> 2. The most useful knowledge to be taught, how, and what uses were to be made of it had to be decided.
>
> 3. A conflict existed "between democratic and aristocratic concepts of the individual and his relation to the society" in which he lived and found his fulfillment (pp. 164-5).

The solution to the third item interests us. The conflict between the democratic and aristocratic concepts of the individual was resolved by the general development of an American aristocracy of the common man. However, this solution involved a prolonged and widely extensive process in public education. The gentleman's pursuits, his aristocratic interests in art, literature, music, architecture--that is, the intellectual and aesthetic interests with which he used his leisure time--were introduced into the public schools as a means of giving the common man the recreational and intellectual attributes of the aristocrat. In our present day usage, the terms "intellectual" or "egg-head" have replaced the French bourgeois term, "intelligentsia."

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[1] For a prolonged analysis of the various roles art has played in society, as well as a deeper study of the importance of the Romantic Movement in the development of middle class taste read Arnold Hauser's Social History of Art, New York: Alfred A. Knopf, Vintage Press, 1954, Vol. I-IV.

[2] R. Freeman Butts and Lawrence A. Cremin, A History of Education in American Culture, New York: Henry Holt and Co., 1953, p. 66

As far back as 1799, in Maria and Richard Edgeworth's Essays on Practical Education,[3] we have on record the concept of the girls' finishing school type of domestic art, needle point, drawings and water colors, copying from pictures in a book or from museum paintings either here or abroad. However, these are more private school than public school methods. The public schools took a different direction.

Although articles dealing with art enjoyment, theory, and beauty are listed in Pooles Index to Periodical Literature, 1802-1881, there is no listing for "appreciation" of art as a concept. An article in the Common School Journal (March 16, 1840), written by a Mrs. L. H. Signorney, "Perception of the Beautiful" (upon reading) turns out to be more concerned with planting flowers and vines around a school house than decorating the walls inside with pictures.

In 1850, Louis Prang, a political refugee who served in the rebellion led by Carl Schurz in Prussia (1848), settled in Boston, establishing himself as a wood engraver and lithographer. By 1861, he extended his business to include the first color reproductions with paintings by Winslow Homer, Louis K. Harlowe, Joseph de Camp, and others. For good or evil, he also introduced the first commercially printed Christmas cards in this country, and annually conducted a contest between prominent painters for his designs.

Following the Civil War, Prang extended his publishing to include art instructional guides, drawing books, and art history texts. Although small art dealers in Boston, New York City, Washington D. C., Philadelphia, and other cities sold either their own or other publications on drawing and painting, they directed their line toward amateur painters and young ladies. Prang directed his line to young students in public and private schools. Perhaps the most popular and continuously reprinted of these, even after the American Crayon Company bought Prang rights in 1915, was Hugo Muensterberg's, Principles of Art Education, 1905.[4] Muensterberg's book discusses art from the philosophical, aesthetical and psychological points of view. His aesthetic principles emphasize form and content as they are joined in design to give unity to the art product. Others were: Principles of Advertising Arrangement by

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[3] Maria and Richard Edgeworth, Essays on Practical Education, London: Baldwin, Craddock and Joy, 1799.

[4] Hugo Muensterberg, Principles of Art Education, New York: Prang Educational Co., 1905.

Frank Alvah Parsons; With Pen and Ink by James Hall; Pencil Sketching by George Koch. In art history and appreciation, along with Muensterberg's, Prang published: Art of the Ages by Marie R. Garesche; Egypt, the Land of the Temple Builders by Walter Scott Perry; and Twelve Great Paintings personally interpreted by Henry Turner Bailey.

On April 2, 1892, the Prang company held a teacher's conference in Boston on "Art in the Schoolroom--Pictures and their Influence." Later the same year, they published the conference program under the same heading. Teachers from Boston and Salem, along with Prang salesmen, discussed their success in placing reproductions of famous paintings, sculpture, and architecture in their school buildings and classrooms. A Professor Morse suggested that children who were influenced toward art appreciation and good design in school could improve their parents' taste at home.

Prang was also responsible for the reproductions printed in sepia of Borglum monuments, Alma-Tadema paintings, famous, or popular and sentimental, art of the period, the long brown murals of Ivanhoe or King Arthur in flat oak frames (and sometimes hand colored in paints by the artist at extra cost), and small 7 x 9 inch pictures of sculpture, famous cathedrals, and other architecture, such as, Longfellow's home, and the Boston Public Library which were called "Prang Platinettes." Louis Prang has probably laid a heavier hand upon the development of art appreciation in the United States than any other single entrepreneur. Whatever the fall from grace these reproductions may have had, they are now becoming vintage pieces.

In 1898, Henry Turner Bailey, Supervisor of Art for Massachusetts, based his annual Report to the Board of Education[5] on a survey of the school-room decoration in the schools throughout the Commonwealth. Seventy-one cities and towns had attempted some form of art decoration at a cost of fifteen and twenty thousand dollars collected from private gifts, sponsored entertainments, school principals, contributions and subscriptions, and graduating classes, and other sources. The art work represented mostly portraits of Washington and Lincoln, and "standard masterpieces like the Aurora, and the Sistine Madonna." (p. 339), and a great many photographs of famous buildings, i.e., the Parthenon, the Colisseum and if not the Cologne Cathedral then some other cathedral. The paintings were quite often culled from the "thoughtfully selected list of typical pictures" presented by Bailey in his report of the previous year. This list included such paintings as: Lerolle's The Shepherdess, Murillo's Holy Family, Hoffman's Christ Disputing with the Doctors, Turner's Old Temeraire, Alma-Tadema's Reading Homer, Salvator Rosa's Diogenes in Search of an Honest Man, Ronner's A Fascinating Tale,

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[5] Henry Turner Bailey, Report to the Board of Education, PUBLIC DOCUMENT No. 2, Boston?: State Education Department, January, 1898, pp. 333-361.

Rosa Bonheur's Horse Fair, Millet's Shepherds Directing, Troyon's Oxen Going to Work, Rembrandt's The Mill, Michelangelo's Delphic Sybil, Raphael's Madonna of the Chair and St. Gauden's Shaw Memorial.

As Henry Turner Bailey proposed, these were discussed by the students in response to questions asked by the teacher using a grade level development of the interest of students. When studying the painting, Feeding Her Birds by Millet (a peasant woman feeding three little girls on a door stoop with chickens around), the teacher asked:

> Do you think these people live in America? Is it summer or winter? Is the house old or new? Are these people rich or poor? What is the mother doing? Can you tell the order in which the children are being fed? . . . Where is the lightest part of the picture? Can you guess why that particular part of the picture is lightest? Why do you like the picture? Almost every one of these questions should be followed with, Why do you think so? or, How do you know? or, What tells you that? (p. 340)

In the lower grades, the children were not encouraged to write answers to such questions but were encouraged to look for other pictures which told a story beautifully and to "recognize a few of the world's masterpieces." Bailey recommended that during the fourth grade the "causes of success or failure in aesthetic effects" be taught the children. Basing some of these aesthetic effects upon the terms used by John La Farge, Considerations in Painting (a series of lectures given at the Metropolitan Museum of Art, 1893), he gives first importance to "unity--revealing the artist's grasp of the subject as a whole." Next in importance is, "what has been called by some repose, but by others rhythm, or better, harmony" which is dependent upon division of space, the relation of light and dark, and the composition of line. The composition of line is divided into two parts, opposition and the flow of line.

With such recommendations as these, beginning aesthetic judgment at the fourth grade level, and the above use of terms for aesthetic success in a work of art, we have the exemplar for the "picture study" programs which continued through the first decades of this century, tinctures of which are still found in curriculum guides dealing with art appreciation.

Art Appreciation--Art Depreciation

Before leaving the nineteenth century, one other aspect of art appreciation should be considered. With the growth of prosperity in the country, following the Civil War, the increase of industry, the building of the carriage trade on railroad tracks, and the attempts of the new rich to establish themselves culturally through travel abroad, a new aspect of art appreciation developed. Among the Goulds, Vanderbilts, Rockefellers, Morgans, Mellons, Fricks, and Carnegies, art became a form of investment. The traditions of grand art collecting which began with the Tyrants of the Age of Pericles and found rebirth in the collections of the Renaissance princes took on new commercial significance by the robber-barons of the last century.

The ability to recognize works of art by title, painter or sculpture, to identify certain art monuments by period and place in history, and to be conversant about them was essential to the sons and daughters of the rich. Not only was this an indication of educational status and taste, but it was also important in developing an eye for purchase and investment. The small silver crafts collections of the colonial merchants found full flowering and acculturation in the rooms and passages of architectural compilations of European chateaux and Fifth Avenue palaces.

Private liberal arts colleges introduced art history and appreciation courses to their curricula. Charles Eliot Norton began the first art lecture courses at Harvard in 1874 with a class in the "Rise and Fall of the Arts in Venice and Athens" and with another, Fine Arts 3, "The Renaissance." They were essentially historically oriented and limited to Western European Art. His influence was considerable, reflected in the collection of Isabella Stewart Gardner, and prolonged through the writings and dealings of Bernard Berenson, two of his students.[6] Yale University purchased the Jarvis collection of early Renaissance paintings in 1871 for $22,000 after a twelve year "long and shoddy story of attempts to dispose of his collection" in New York and Boston.[7]

The results of these courses, grand tours, and resultant art collections have added to the art museum gambit of art appreciation. Art museums were built to accomodate them and the growing public interest. The Boston Fine Arts Museum and the Metropolitan Museum of Art both opened in 1870 and the Chicago Art Institute in 1879, and the William Hayes Fogg and the Carnegie Museums both opened in 1895. Because of lack of technical discernment, the grand promotion schemes of art dealers like Duveen, and the studied respectibility of other dealers like Wildenstein and Knoedler, forgeries were sometimes too easily sold to the rich Americans, both deliberately and innocently. Art museums are still reinvestigating the authenticity of some of their gift collections, individual purchases, and acquisitions through the heat of auction, with technical processes of chemical and x-ray analysis unknown eighty years ago, and dealing with problems of authenticity discussed by Marantz in his chapter.

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[6] Frederick Logan, Growth of Art in American Schools, New York: Harper & Bros. Pub. Co., 1955, pp. 64-65.

[7] Jarvis, op. cit., p. xiii.

An example of the sizes of some of the collections and the appreciating and depreciating aspects of art objects is the three-night auction of the two hundred or more paintings in the collection of the then late (1876) A. T. Stewart, as described by Larkin.[8] A head by Rembrandt was sold for $400, and a Madonna by Titian for about $800. Jay Gould was outbid on a Troyon cattle scene by Knoedler and Company, but got a "worthless Children's Party by Knauss for $21,300." The Messionier, 1807, which Stewart bought by telegraph from the painter for between $60,000 to $75,000, was sold in all of "its thirty-six feet of mediocrity" for $66,000. Rosa Bonheur's Horse Fair went for $53,000. The total on the auction, including bronze statuettes, ruby glass, Oriental and French porcelain, and a "replica of Powers' Greek Slave on a green-and-rose marble pedestal with a revolving top" was, $575,076.[9]

By this discussion, we do not mean to imply that the only reason for collecting was investment, but the habits of a lifetime of acquisitiveness could not be divorced from the leisure time activities of the railroad tyrants and the industrial magnates. We do find the historical origins of an approach to art appreciation which remains with us today, and as we shall see later, can be expected to increase in the middle class economic levels as leisure time increases. Then, the interest in the fine arts, for which only the wealthy and upper middle classes had time enough to leisurely pursue, shall have significant meaning for a much wider stratum of the American people.

We proceed now, with the methods by which art appreciation and aesthetic standards were taught in the schools following the turn of the century. When we left Henry Turner Bailey, he had recently published his Report on Art in the State of Massachusetts, in 1898. When we again pick up his trail, he will have become an adviser for School Arts Book, his widest vehicle of influence.

Art Appreciation Methods after 1900

Arthur Dow and Henry Bailey: 1900-World War I

Probably the three most significant individual influences on the approaches to art appreciation in the public schools during the first half of the twentieth century were John Dewey, Arthur Dow, and Henry Turner Bailey. Although Dewey seems to have been the major influence, his learning by doing approach to education presented classroom methods which were somewhat antithetical to the formal structuring which Dow and Bailey placed on art appreciation. His influence was mainly felt during the late nineteen-tens through to the thirties, and we will delay discussion of his influence until later. Although Bailey seems to have had the greatest and most continuing effect on a structured art appreciation approach, through his elements of beauty and through picture study units, we will delay discussion of him until after a short statement of the place of Arthur Dow's elements of composition of our history.

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[8] Oliver W. Larkin, Art and Life in America, New York: Holt, Rinehart, Winston, Co., 1960, p. 295.

[9] Encyclopedia Brittanica (1962 Ed.), Vol. 2, Annual Register - Baltic Sea. p. 486.

Dow first published his book, Composition,[10] in 1899. In 1912, it was revised and enlarged with several color plates and more extensive discussion of color as an element of composition. By that time, Munsell had published his color theories, and these were incorporated into the Dow text. Although Dow studied in Paris 1890-91 and had some form of the traditional western European art history background, he attributed part of his classification of the elements of harmony to Ernest G. Fenollosa, Curator of Oriental Art, Boston Fine Arts Museum. Dow identified the Elements of Harmony: Line, Notan, and Color. However, the Principles of Composition, follow more closely the western European tradition: Opposition, Transition, Subordination, Repetition, and Symmetry. The distinction between the two lies in the first's being elements, the stuff of design, harmony or composition, and the second's being the "ways of creating harmony."

Dow explains his title: "Composition was chosen as a title because that word expresses the idea upon which the method here presented is founded--the 'putting together' of lines, masses and colors to make a harmony. Design, understood in its broad sense, is a better word, but popular usage has restricted it to decoration." (p. 3)

Dow first defines the space arts. Architecture, sculpture, painting, music and poetry are the principal fine arts. Of these the first three are called space arts, and take various forms of arranging, building, constructing, designing, modeling, and picture-making.

The elements each have a significant role in the different types of art forms, or as Dow defined them:

> In the space arts there are three structural elements with which harmonies may build up:
> 1. LINE. The chief element of beauty in architecture, sculpture, metal work, etching, line design and drawings.
> 2. NOTAN. The chief element in illustration, charcoal, drawing, mezzotint, Oriental ink painting and architectural light and shade.

---

[10] Arthur Dow, Composition, New York: Doubleday and Doran and Co., 13th Ed. Rev., 1929.

> 3. COLOR. The chief element in painting, Japanese prints textile design, stained glass, embroidery, enamelling and pottery decoration. (p. 7)

In LINE, he meant the linear "boundaries of shapes." By NOTAN, he meant the light and dark balance of the object, whether it was a building, a picture or nature. He distinguished between light and dark here and light and shadow which he considered a single fact of external nature. Notan is not just black and white (a two-value system) but includes gray in a three-value system or degrees of gray in a more than three-value system. He did not define color, but indicated that "Good color was dependent upon good notan, and that in turn in dependent upon good spacing." (p. 8) Later, he breaks color down into three elements: hue (yellow, blue-green, for example), notan (value--such as dark red, light red), and intensity (bright to grayness--intense blue, dull blue).

In the principles of composition, he indicates that they are the five ways of creating harmony through the use of the three elements all dependent upon a "great general principle, PROPORTION or GOOD SPACING." (p. 21) Opposition is defined with the statement: "Two lines meeting form a simple and severe harmony." Transition results from the addition of a third line to the two lines, thus, "the opposition is softened and an effect of unity and completeness produced." The three lines cannot each have equal importance; and "Whenever unity is to be evolved from complexity, confusion reduced to order, power felt--through concentration, organization, leadership--then will be applied the creative principle called here Subordination" (p. 23). Repetition was considered the opposite of subordination, and produced "beauty by repeating the same lines in rhythmical order." (p. 24) Although symmetry applied to three- and four-part groups and other designs where even balance was made, Dow emphasized the two-part aspects of it.

Although the art products (e.g., repeat designs, flower designs in dark squared frames, with round corners or circle shapes, and filled in quadrille papers) have continued down the past fifty years as a result of these teachings, certain aspects of his terminology have been modified or replaced. Most of his principles of composition still show up in art curriculum guides on design, but Notan seems to have only historical significance. Texture, which does not occur in Dow's aesthetic structure, is presently considered an element, as are shape and form. However, these words have had a continuous significance throughout the history of art criticism in western civilization. As much as we may presently consider oriental art important for study, traditions of our study of art history does not include it. It may well be this lack of position in our art history traditions which has caused this oriental aspect of Arthur Dow's aesthetic definitions to lose its significance.

The influence of Henry Turner Bailey on the teaching of art history and appreciation in the schools was more pervasive than that of Dow. It was also more directly oriented toward the processes of art history and appreciation. Dow's elements of harmony and principles of composition were directed toward doing and making designs and paintings and not so much toward the observation of design and painting. The border designs, repeat patterns, and leather craft designs of Dow were more readily adapted to the learning by doing methods found in the folk art and social studies units of the integrated school art program which developed later. Bailey's emphasis on elements of beauty and aesthetic principles were directed more toward school decoration and picture study methods.

Bailey's aesthetic standards follow the line of Taine, Hegel, Ruskin and John La Farge, and, regardless of the sentimentality which his picture study methods achieved, were essentially well grounded in the western tradition of appreciation and art criticism. We have seen above a general statement of his aesthetic principles. In 1911-12[11] through a series of articles in School Arts Magazine, he wrote about his "Elements of Beauty." Although more all inclusive than Dow's elements and principles, Bailey does not distinguish between an element and a principle; however, he does establish a hierarchy of importance.

Unity had prime importance, "the beautiful object always holds together; every detail keeps in place; nothing forces itself upon the attention" (Sept., 1911, p. 55). Color is ranked next in importance to unity, because it is "the key to many of the beauties of the world of nature and art." But he warns that if it is beautiful color, it may cover bad drawing, ugly proportions, and clumsy technique (Oct., p. 185-7). Third in rank of importance is Form, the embodiment of the idea of the object represented and determined by the nature of the representation. Next is Suggestiveness, which is the essential meaning of the work of art, the idea itself which is conveyed to the observer. In this, Bailey required "significance." When all else seems lacking in many of the works of art on Bailey's list for picture study, one essential meaning was considered significant enough to warrant study of the picture; and this was "love." In some of the more sentimental (to our eyes) pictures, this one element seems to be the purpose for inclusion of the picture.

Balance was another element, and Bailey did distinguish between formal (symmetrical) and free (assymetrical) balance. Bailey then distinguished between Rhythm, and Rhyme as the next two elements of beauty. In defining rhythm, Bailey depended upon a dictionary definition, "a dividing into short portions by a regular succession of motions, impulses, sounds, accents, etc." Bailey's examples for this were rectangular divisions, mathematical diagrams, pears, and Greek vases. Rhyme was a word brought from poetry, and was defined as "answering the sound of another word." In visual design, it took form in what we now call Repetition, "a correspondence in the position or direction of lines; to the relationship of lines when one answers in position or direction to another." This found in Greek friezes, butterfly wings, symmetrical leaf designs, and elsewhere.

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[11] Henry Turner Bailey, "Elements of Beauty," School Arts Book, Vol. XI, No. 1, Sept., 1911, to Vol. XII, No. 10, June, 1913.

Bailey felt that all the above properties could be easily used in pictorial representation but that certain aspects were essential for a work of art. One of these was Radiation by which the structure of the picture took shape into an organized design rather than chaos. Essentially these were lines found in the gathering of folds in a Burne-Jones painting, of the projection of linear perspective lines outside the picture's frame of reference. Curvature gave "distinction and elegance of form in nature and in art," and took three typical directions: the curve of force, leaf curve of grace (some reverse curves), and the curve of magnificance (spiral).

Finally, all of these are brought together in what Bailey terms Coherence, "sticking together. . . union of parts of the same body. . . connection or dependence, . . . proceeding from subordination of the parts of a thing to one principle or purpose." (p. 1088)

In another series of articles by Bailey for School Arts, "Ten Great Paintings," we find him using these terms and focusing some analysis of the paintings around them. He also advocated analysis of paintings by laying tracing paper over the pictures and drawing curved lines, radiation lines, and the rhythm or rhyme lines (which were essentially either vertical or horizontal), each a separate overlay. But having done this, Bailey was also quite capable of sentimental interpretation as well as historical interpretation of the work of art under discussion. Between 1909 and 1911, he discussed nine of a series of the Ten Great Paintings.

1. The Golden Stair--Burne-Jones (April, 1909)
2. Landscape, usually called Spring--Corot (May, 1909)
3. The Mother--Whistler (Sept., 1909)
4. Ulysses Deriding Polyphemus--Turner (Oct., 1909)
5. Sistine Madonna--Raphael (Dec., 1909)
6. Assumption--Titian (March, 1910)
7. Creation of Man--Michaelangelo (Sept., 1910)
8. Transfiguration--Raphael (Nov., 1910)

9. Pope Innocent X--Velasquez (Jan., 1911)

10. (He did not seem to complete the series, but continued to discuss paintings without limiting the number to ten).[12]

His discussion is usually based upon his personal encounter with the original work of art, whether it be the wandering into a room full of Turners, and the Deriding of Polyphemus standing out among the rest, or his repeated encounters with the Titian Assumption to get its full meaning, as well as historic context.

> When I first saw it, I wrote in my note book, "It disappoints me." When I had seen it again I wrote, "The composition of the picture and its light and shade are of course admirable." Ten years after my first sight of it, I saw it for the third time, and went into its presence day after day. Then I wrote, "Taine is right. 'Venetian art centers in this work and perhaps reaches its climax.' It certainly is one of the supreme master-pieces of the world (Vol. X, No. 8).

This is then followed with an analysis of the painting from its compositional point of view. There were times when Bailey interpreted a painting in reasonably aesthetic terms. He accompanied his analysis of the Creation of Man, Michaelangelo, with a tracing of curved lines, and discussed the hands, thus:

> Compare the creator's two hands. That upon the shoulders of the cherub is doing something. But

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[12] Henry Turner Bailey, "Ten Great Paintings," School Arts Book, Vol. VIII, No. 8, April, 1909, to Vol. X, No. 5, Jan., 1911. Note: The "Ten Great Paintings" series seems to end in January, 1911, with number nine. After that issue, Bailey continued his discussion of paintings, but did not limit the classification to ten great ones. They included: Vecchio's Santa Barbara, Velsaquez' Infanta Marguerite, Leonardo's Mona Lisa, Ruben's A Group of Infants, and Watteau's L'Indifferent, among others. From September to December, 1912, School Arts Book, Vol. XII, Nos. 1-4, Bailey wrote a series called, "Masterpieces of American Art," in which he discussed J. W. Alexander's Pot of Basil, Abbot Thayer's Caritas, Elihu Vedder's Minerva, and George de Forest Bush's Mother and Child. Beginning where these left off, in the same Vol. XII, January to June, 1913, Elsie May Smith continued the discussion of paintings by Americans with William A. Chase's Alice, Winslow Homer's Fog Warning, and Elizabeth Gardner Bouguereau's Soap Bubbles and Three Friends.

> its energy is as nothing compared with that outstretched to communicate the electrical thrill of life to the newly created body. Compare this life-giving hand with Adam's hand. Notice the difference between the two index fingers; between the other fingers; between the two wrists. Here are the two most expressive hands in the world within an inch of each other (Vol. I, No. 1, Sept., 1910, p. 44).

However, he also interpreted into sentimentality and the more non-aesthetic appreciations of a painting, as found in his discussion of Composition in Black and Grey by Whistler, called by Bailey, The Mother. Toward the end of a three-page discussion of the life of Whistler and his mother, with relatively little about the problems of composition which Whistler set for himself, Bailey concludes his interpretation with these remarks:

> There she sits alone in her clean, orderly room. There is no husband now for whose return to prepare; there are no children now whose toys must be picked up, whose twisted clothing must be straightened out before the morrow, the house is still.
> What a dear old face. . . . I look at her until my heart warms. Old memories come creeping back to me. I must have seen that face somewhere; I must have known that woman. Suddenly my throat tightens, my eyes swim with tears. Ah! that is the portrait of my mother, too. God bless her (Vol. IX, No. 1, Sept., 1909, p. 15).

If we were to analyse his methods of discourse, we would find examples of most of those categorized by Ken Marantz. Although Bailey emphasized in his suggestions for picture study that the historical data on a painter be de-emphasized in the elementary grades and aesthetic judgments be saved for the later grades, he recommended the narrative meaning of paintings for the lower grades. His own discourse was a combination of the historical, the narrative, and the sentimental, more than it was on his "elements of beauty." In spite of himself, he seems to have become a result of the transcendental and moralistic attitudes about art appreciation which were so much a part of mid-nineteenth century Boston. And in so being, he helped perpetuate these attitudes into the public schools of the twentieth century and into the attitudes about art by the present generation of elderly adults who grew up then. Today's middle-aged persons grew up with a different approach to art, and their attitudes can be attributed to it as we shall point out concerning art appreciation in the 1920's and 30's.

School Arts Book and The Picture Study Method

The original title of School Arts Magazine was The Applied Arts Book, and was first published in September, 1901. As such it represented the Applied Arts Guild of Worcester, Massachusetts, and was prepared under the guidance of Fred Hamilton Daniels, Guild master; Henry Turner Bailey, State Agent for the Promotion of Industrial Drawing in Massachusetts; and James Hall, Supervisor of Drawing in Springfield, Massachusetts. During the first few years, Bailey and Hall seemed to be the major contributors. With the September, 1903, issue, Bailey became the editor, Davis Publishing Company became the publisher and the name was changed to School Arts Book. Its issues contained curriculum outlines for drawing for each month covering grades I-IX. There were book reviews, advertisements for art material manufacturers and art reproduction companies (Perry Picture, William Pierce), articles dealing with various art practices and ideas in the classroom, blackboard drawings, object lessons, and designs to make which were based on historical ornaments.

From this last item, we might infer an approach to art history; but the discussion around the use of historical ornament is more on the repeat design, the use of it in borders and panels, than in its historical aspects.

These books were referred to the reader for use:

A New Series of Art Histories, Vol. I.

Architecture, by James Frederick Hopkins, director of Drawing for Boston Public Schools, and advertised as having been adopted for use in the Boston Public Schools.

Art for Art's Sake, by Henry Van Dyke.

Use of Pictures in the Elementary School, by L. M. Dearborn.

Study of Pictures in High and Normal School, by A. J. Warner.

As the magazine increased in circulation, its range of contributors increased; but the first few years drew mainly from authors located in the Massachusetts area. As the picture study program increased, authors contributed from the middle and far west. In the January, 1906, issue, an article "Picture Study" by Mabel J. Chase[13] of Newark, New Jersey, indicated one of the main directions which picture study was to take--as an aid in language study.

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[13] Mable Chase, "Picture Study," School Arts Book, Vol. V, No. 5, January, 1906, pp. 335-339.

> A picture furnishes the material for a language lesson; then let the picture be one which is a recognized masterpiece that the pupil may with his ability to write and to describe what he sees also become familiar with a master in art and know something about his work (p. 335).

The biographical data of the artist, name, place of birth and one or two prominent facts or incidents in his life were told to the children. For the most part, the stories they wrote were attempts to tell what, to them, was happening in the painting. During the nineteen-tens, this process of writing about a painting after the study of it increased considerably; and poems or small skits were written about the events narrated in the painting.

Also by this time, tableaux were made based on certain paintings chosen by a single person or a group of children in a classroom. Originally this was a classroom procedure. The volunteering student studied a painting, chose a group of classmates who seemed to resemble characters depicted, and arranged the group to enact the painting. On a wider scale these tableaux were extended to be costumed with the help of parents making the costumes, gathering props from home, with painting and preparation in the background and a unit frame constructed on the stage, curtains and lighting. An evening's entertainment for parents was given and very often an admission fee to these programs was charged, the proceeds going for more reproductions and paintings to decorate the school building.

In an article, "An Experiment in Picture Study," by Walter Sargent in the October, 1909, School Arts Book[14] Sargent discusses the good and bad methods of picture study. The analysis of pictures for "centers of interest, balance of masses, leading lines, etc.," he considers more valuable to the adult than the child. The use of historical data, stories of the artist and his times, and about the painting, plus the child's own narrative were considered to give the pupil a "pleasant acquaintance with works of art and awakens oftentimes a sincere liking for them" (p. 99).

Sargent went on to tell of an experiment in the Boston Schools with sixth, seventh, and eighth graders. They chose twilight as a theme, and the students were asked to collect pictures of twilights. They studied twilights around them each evening and drew sketches or paintings of them, discussing the light and shadows and cloud effects in school. The Boston Museum ordered about 1600 half-tone (probably) Perry Prints of different paintings of twilights which were given to the students. The students then copied their picture several times in pencil and then, from knowledge gained by observing natural twilight, painted in the necessary colors on his copy. After this, the students were all taken to the Boston Fine Arts Museum to see the original painting. Unsolicited poems dealing with sunsets were brought in by several more inspired boys. The experiment was felt to be a success.

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[14] Walter Sargent, "An Experiment in Picture Study," School Arts Book, Vol. IX, No. 2, October, 1909, pp. 99-102.

In March, 1912, "An Evening with the Masters" by Alice B. Muzzey[15] of Buffalo, New York, told of an evening when such a series of tableaux were presented in an auditorium seating one hundred people. It does not indicate that this was a school group but suggests they were adults. Music appropriate for the different paintings was played while the tableaux were being changed. Accompaning each tableaux was some narration about the painting being depicted or a poem by a famous poet which was eigher appropriate to the scene, or written especially for it.

The possibilities of integration with other areas of study widened as the interest in correlation increased, and a French program was developed around paintings from the picture study list by French painters. These were interpreted in French, and the children acted out the tableaux wrote and spoke French dialogue to accompany the picture. A musical evening with songs sung by the children in the tableaux, either appropriate or specially written, was presented to raise money to buy musical instruments for the school.

Three authors, Elsie May Smith, Estelle M. Hurll, and Grace Daugherty, continued to write articles dealing with picture study ideas for School Arts during the second decade of the century. In her article, "Picture Study in the Schools" (March, 1911), Elsie May Smith,[16] then Associate Editor of the School Century, discussed the purposes of picture study, the classification of pictures, the methods of studying pictures, and the results. The purpose was to increase aesthetic appreciation for paintings and works of art. Classification was based upon the interest of the subject matter to the child. In this we find little children liking pictures of little children, pets and animals, children in action, playing or sports, and portraits of children. The children of the older grades preferred older subject matters, often of an historical nature: American history, Joan of Arc, Columbus, the Pilgrims, Sir Galahad, and others. It was specified that all pictures should be masterpieces but that they should possess an "elevating moral tone" as well. As Miss Smith explains ". . . a picture may be aesthetically correct in the narrow sense without being characterized by any morally up-lifting atmosphere" (p. 497). One of the most consistently morally up-lifting atmospheres of the pictures chosen seems to be love--Mother for child, child for pet, pet for dog, and Christian subject matters. The methods of questioning were to elicit information dealing with the setting of the subject of the picture, unity of the subject matter within its surroundings, quality of painting technique, interpretation of the title in case the picture is not well understood, and the prupose of the artist which included, "the lesson of goodness or truth. . . has it a real message to the soul?" (p. 499).

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[15] Alice Muzzey, "An Evening with the Masters," School Arts Book, Vol. X, No. 7, March, 1912, pp. 684-689.

[16] Elsie May Smith, "Picture Study in the Schools," School Arts Book, Vol. X, No. 7, March, 1911, pp. 493-503.

Estelle Hurll, author of The Home Book of Great Paintings, (1902), and How to Show Pictures to Children, (1914), wrote a series of articles on picture study, proclaiming the same message, and contributed analysis of paintings for classroom use, between 1915-16, called "Beautiful Pictures to Enjoy."[17] They were topically selected according to matter: four child heads (Prince James--Van Dyke; Don Garcia--Bronzino; Boy's Head--Grueze; and Little Dutch Boy--Cuyp), some child figures, beginning with Alice by William Chase, The Blessing by Chardin, Feeding Her Birds by Millet, and landscapes setting for animal life, landscapes with figures, and one for the boys, All's Well by Winslow Homer.

In 1913, the October issue published "School Arts List of Works of Fine Art for Schoolroom Decoration."[18] It listed about 442 paintings and 135 plaster casts, with both groups divided into grade levels. The names were similar to those mentioned above, and within the area they seem to be art monuments of the picture study program: Millet's Feeding Her Birds and The Angelus; Reynold's Age of Innocence and Miss Willoughby (available now, framed, through trading stamps); Raphael's Madonna of

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[17] Estelle M. Hurll, "Beautiful Pictures to Enjoy," School Arts Magazine, Vol. XV, Nos. 5-10, January--June, 1916.

[18] "The School Arts List of Works of Fine Art for Schoolroom Decoration," School Arts Magazine, Vol. XIII, No. 2, October, 1913, pp. 117-124. Note: This list was only one of many such lists available at the time. Others had been published by the Regents of New York State, and the Civics Club of Philadelphia (1896), the California Library Association, Oregon State Normal Schools, as well as the publishers of art reproductions themselves; i.e., Copley Prints, Perry Prints, School Arts Schoolroom Decoration Department, University Prints, Art Extension Service, William Pierce, Co., and Brown-Robertson Co. They all seemed to include many of the same titles and represent the same artists. Many of the standard picture study titles are found in today's lists of reproductions put out by Penn Prints, Barton-Cotton, Inc., Shorewood Publishers, and Society for Visual Education. From advertisements placed in School Arts Magazine (1930's), Brown-Robertson seems to have been among the first, if the first, to begin reproducing modern art, i.e., beginning with the Impressionists and Post-Impressionist painters.

the Chair, *Sistine Madonna*; *Holy Family* by Murrillo; Bonheur's *Horse Fair*; and Alma Tadema's *Reading from Homer*. The grade levels were not strictly adhered to; and because of subject matter or difference of approach between narrative value and aesthetic principles, the same exemplars were listed for different grades.

This was not the only list which existed; there were those published by various publishing companies--Perry Prints, William Pierce and Co., School Arts Educational Division, the Newark Free Public Library, Henry Turner Bailey's original list in 1897, and the education departments of New York State, Wisconsin, Oregon, the City of New York, and the California Library Association. How much over-lapping they had and how much they depended upon the reproductions available through the various publishing houses, can only be conjectured at this time. It is reasonable to assume that availability determined to a great extent which names would be included on the lists in any region of the country. Although the *School Arts* list of 1913 omits the Holme's *Which Would You Like* and some of the more sentimental pictures of the woman's ladies book variety, it had not increased its scope except to include American painters. Some had been commissioned to paint paintings, such as C. Y. Turner's *Opening of the Erie Canal* for public school use, which was used for the opening of the DeWitt Clinton High School in New York City. Others by William A. Chase, Edwin Abbey, and Sarah Dobsen's *Signing of the Declaration of Independence*, Henry Mosler's *Ring, Ring for Liberty*, and *The Birth of the Flag* (with Betsy Ross at work while Washington watches) seem to have been painted entirely for use of the public schools and for the print companies who reproduced them for commercial purposes.

Although these latter did not occur on the picture study lists, they were made available for school room decoration. During the editorship of Henry Turner Bailey, *School Arts Book* published a feature on School Beautiful dealing with the different high school and elementary school buildings across the country which had large oak framed sepia and half-tone reproductions in their halls, classrooms, and in special art galleries. They also encouraged the use of plaster casts of sculpture, and fragments and bas-relief friezes as decoration. Although published in 1913, *School Arts Book* does not include the names of any Impressionist, post-Impressionist, nor Manet and Courbet. Indeed, it was not until the end of the 1920's and early 30's that we find references to Surrealism, Cubism, and non-objective art entering the pages of *School Arts*.

Although the art appreciation concepts included aesthetic standards, they seemed to maintain strict adherence to the application of these to representational subject matter of a moral and up-lifting story telling nature. Still lifes as such were not included in the picture study lists, with rare exception is there a landscape which does not have some figure or animal depicted. The attitude of *School Arts* concerning the purely aesthetic, and perhaps reflecting the thought of the art teachers of the time, is somewhat revealed in a review published in 1913 (October issue):

CUBISM AND FUTURISM SHOWED UP[19]

> The foregoing is not the title of Mr. Henry Rankin Poore's latest book, for the author is kindly and courteous. He calls his book, "The New Tendency in Art" (75¢ Doubleday Page and Co.), but he lets the reader know what he thinks about the "schools" now working the public. (p. 81)

Hemry Turner Bailey continued his process of analysis of beauty into photography in his book, Photography and the Fine Arts,[20] which originally appeared as a series of articles for School Arts Book between 1915-1917. School Arts had run several articles dealing with the use of the Kodak in recording the beauty of nature, and the composition of a photograph, the selection of subject matter, cropping, and matting. However, Bailey discussed the composition of photographs, the elements of beauty as they related to photographs, the aesthetic qualities of a picture, rhythm, balance, and harmony. The final goal of photography and fine arts was a photograph based upon a masterpiece of fine arts, posed and lighted and costumed to copy the original oil. This series was published in book form toward the end of 1918 by the Davis Publishing Company. The ultimate influence of both the picture study tableaux and the photographic depiction of famous works of art, although neglected by our public schools, still have traces in our culture. William Mortensen, a photographer whose specialty during the 1920's and 1930's was studies of movie idols, had in his studios as late as the 1950's in Laguna Beach, California, photographic portraits treated, gauzed, and lighted to resemble oil paintings of different periods of art history. One of the major attractions, also in Laguna Beach, are the summer tableaux of great paintings framed and enacted in large frames lining the main street of the town. For a week or ten days, every summer these are enacted every evening with festive contests, hoop-la and the attendance of tourists from miles around.

In addition to the picture study programs, there were other methods for teaching art history and appreciation. In an article, "A Course in Aesthetic Culture"[21] (April-May, 1906), Isabell Sewall (Supervisor of Drawing in Natick, Sherborn, and Holliston, Massachusetts) made recommendations for such a program for grades I through IX. Her suggestions for grade I include a Shrine of Beauty, similar to those of the Japanese, in each classroom. This might be a shelf or table, each week on which is placed a beautiful object in some arrangement and background, and discussed by the children. Such an idea found continuation into curriculum guides of the 1930's and were referred, to more or less, as a "beauty corner." Recommendations for the second grade included looking at sunsets, finding pictures in clouds, and bringing pretty ribbons and neck ties which the children selected to wear. Flower arranging was to be taught in grade three with a new arrangement presented each week. Grade four received instruction in selection of fabrics, vases, objects of beauty which the class voted upon as being the most beautiful. It was suggested that Grade V have a vast collection of dealers' samples of fabrics, rugs, wall paper, and pictures from which the children could select and determine room color combinations, clothing combinations, house interior and exterior color combinations. Grade VI received instruction in picture study, and books by M. S. Emery, "How to Enjoy Pictures," the Perry catalogues and magazines, Copley prints, reproductions of famous paintings (5¢ size), and Henry Turner Bailey's list, were recommended. The sixth grade level also did passepartouting, (i.e., framing and mounting of pictures) and hanging pictures for school decoration.

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[19] Book advertisement: "Cubism and Futurism Showed Up." School Arts Magazine, Vol. XIII, No. 2 (October, 1913), p. 81.

[20] Henry Turner Bailey, Photography and Fine Art, Worcester: Davis Publishing Co., 1918.

[21] Isabell Sewall, "A Course in Aesthetic Culture", School Arts Book, Vol. V, Nos. 8-9, April-May, 1906, pp. 581-587, and pp. 663-670.

School decoration plans, based upon "School Sanitation and Decoration," by Burrage and Bailey (D. C. Heath and Co. Pub.) was recommended both for sixth and subsequent grades. Seventh grade concentrated on school house decoration, studied different pictures of good schools, catalogues of school furniture, colors, and pictures, and worked on projects to decorate the school. The eighth graders concentrated in similar fashion on home decoration with reference to Principles of Home Decoration by Wheeler (Doubleday Page, Co.), Successful Homes by Coleman (Herbert S. Stone and Co.), plus such periodicals as House Beautiful, House and Gardens, and Harper's Bazaar, Ladies Home Journal, with trips to Jordan's department store in Boston. The ninth grade received a course in Civic Aesthetics, using The Improvement of Cities and Towns by Charles Mulford Robinson as a text. Reports were made, and from these a class book on city improvement was produced.

It is in courses such as these that we find a second aspect of aesthetic appreciation--art in daily living. Since our study is not concerned with this area of art education, we review briefly some of its development. Although dealing with aesthetic judgment in the purchase of consumer items and good design in utilitarian items, rather than the appreciation of fine arts, it seems to stem from that aspect of English art criticism reflected in the manual arts aspect of Ruskin's aesthetic theories and carried more strongly through William Morris and George Eastlake. In the United States, it received consideration from Morris Greenberg during the nineteen-tens in a series of articles in

School Arts Magazine: Art in Education and Life by Henry Davies,[22] Essentials of Design by Charles de Gammo and Leon Winslow (1924),[23] and Art in Everyday Life by Harriet and Vetta Goldstein (1925)[24].and almost constant reference by Royal Bailey Farnum in his articles and reports. Finally through the promotion of the University of Minnesota, the aid of the Carnegie Foundation, and the public schools of Owatonna and through the guidance of Dean Melvin E. Haggerty, the five year (1933-38) Owatonna Art Project was conducted.[25] Gathering forces from the Bauhaus and the style of design of the nineteen twenties, the International Style of the early thirties, and continuation of Louis Sullivan's dictum through Frank Lloyd Wright's architecture of form following function, Art Today, by Faulkner, Zeigfeld and Hill was published (1941),[26] just before the Second World War.

Art History Note Books

The use of art history note-books dates probably to the beginning of the century if not predating photographic reproduction of paintings by using tracings of art products. However, the first article on the subject in School Arts Book appears in March 1911.[27] The art history notebook described in this article consisted of pictures already ordered and selected by the teacher, Frances Lee of Boston, for the class. They were the small penny and five cent pictures published by University

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[22] Henry Davies, Art in Education and Life, Columbus: R. G. Adams and Co., 1914.

[23] Charles de Gammo and Leon Winslow, Essentials of Design, New York: Macmillan Co., 1924.

[24] Harriet and Vetta Goldstein, Art in Everyday Life, New York: Macmillan Co., 1925.

[25] Owatonna Art Project, Art in Daily Living, Ed. by Edwin Zeigfeld, following the death of Dean Melvin E. Haggerty. (Minneapolis: University of Minnesota Press, 1944, Vols. 1-6. While Volume 4 discusses the project itself, the other volumes include the various curriculum programs used in the elementary, secondary, and adult education aspects of the project. Pp 185-191, Logan (fn. 16, p. 185-191) gives a fairly concise and agreeable review of the project as it was presented in Vol. 4.

[26] Ray Faulkner, Edwin Zeigfeld, and Gerald Hill, Art Today, New York: Henry Holt and Co., 1941.

[27] Frances Lee, "History of Art Note-Books," School Arts Book, Vol. X, No. 8, March, 1911, pp. 513-521.

Travel Prints in their Masters of Art series with supplementary pictures for items and paintings not in the series. The books became a record of these paintings discussed in the class, with comments from the class and additional information researched by the student. Such a device hardly needs historical development; as a device it is with us yet, as evidenced by student reports based on the lives of individual painters, a topical review, historical development, a survey, a period piece, or any other method of gathering pictures together to compile a book or a term project.

After the First World War, there was a growing emphasis on correlation and integration of subject matter. Emphasis and programming were omitted from the formal art appreciation lesson although the picture study unit, as well as the wall decorations continued hanging in schools through the Second World War, and may be hanging yet. In the same way, aesthetic appreciation of art in daily living moved the emphasis of art appreciation from paintings, sculpture, architecture and art history to every day objects and functional items. The aesthetics of Dewey's learning by doing widened the scope of aesthetic appreciation to include aesthetic sensitivity. The emphasis was no longer placed upon the art object but upon the awareness of the individual to aesthetic perception in its widest aspect. The result was a final neglect of picture studies during the nineteen twenties and thirties for the more integrated uses of art in society and culture. The ground work for this was laid much earlier when Dewey published The School and Society in 1898 and The Child and the Curriculum in 1902.[28]

Dewey and Art Appreciation Through Integration

When Dewey in The School and Society discussed the children in the laboratory school making thread from cotton and wool and discovering their different properties and problems of manipulation (thus developing his thesis of learning by doing), he set a mode of operation for classroom methods which became, through mis-understanding, antithetical to methods of teaching art appreciation as a structured program. This does not seem to have been the purpose in his learning by doing thesis. When the children studied Navaho designs and then developed some of their own designs based on Navaho formulae, and finally wove them into Navaho type blankets of their own, he thought they learned a deeper appreciation of this part of this Navaho art. When the children made the tools by which they eventually made simulated art objects dealing with a particular culture, they were expected to learn a deeper meaning of the art of the culture being studied.

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[28] John Dewey, School and Society and The Child and the Curriculum, Chicago: Phoenix Books, University of Chicago Press, 1902, 1900/1943 in one paperback edition.

The copying of such designs was not too far removed from the use of historic ornament in the developing of designs used in the schools between 1890 and 1910. However, there was a difference of approach. The historic ornament as exemplified in such magazines as School Arts Book, The Connoisseur, International Studio and Art Journal were drawn from Medieval, Renaissance, Persian and middle-eastern design. As such they had the advantage of highly skilled craftsmanship as approved by Ruskin, Morris, Dow, and Bailey, among others. The pottery making, weaving, and modeling done by the children was more adapted to the folk arts than to that of the skilled craftsman or artisan. In this difference we find the essential break-down of the appreciation of the fine arts in the school programs. Dewey did not have this in mind. He distinguished between the manual and the fine arts but did not fail to indicate the importance of the manual arts to society. "The art of the Renaissance was great because it grew out of the manual arts of life" (p. 86). This is a generalization, but his concern here was with the place that the fine arts took as significant in themselves, rather than the product of mere artisans. We find this struggle for distinction in the previous observations concerning the resentment of Leonardo and Raphael at being called artisans rather than artists. Dewey thought that both manual and fine arts should be rocognized in the classroom as significant for separate study. "The merely artisan side is narrow, but the mere art, taken by itself, and grafted on from without, tends to become forced, empty, sentimental" (p. 96). He did not think all art should be correlated in subject matter, but when art is correlated " a spirit of union gives vitality to the art and depth and richness to the other work" (p. 87). What was actually done in the schools under the guise of progressive education was something else again.

The picture study programs were still implemented in schools during the nineteen twenties and thirties. But by that time picture study in the elementary and grammar schools was correlated with language arts to help the child verbalize stories, to prepare him for reading or to write original stories or poems based on the pictures. However, story telling about the painting was more important than the painting itself. The aesthetic principles of a painting were saved for the fifth grade and up.

Jessie Todd wrote of a research program on picture study units, "An Interesting Study of Artists' Lives"[29] (School Arts Book, June, 1922, pp. 606-610). A total of 1673 third grade children were used to learn what children remembered through picture study methods paintings. They used four painters, Millet, Van Dyke, Lorado Taft, and Murillo. The children were given specific biographical data plus that which their classroom teachers researched and provided on their own. By the end of the school year, 1673 papers were received and read on each painter. We will discuss only those on Millet. (Details were not provided for the papers on Van Dyke, Taft, and Murillo but the general results do not vary greatly from those on Millet.) The conclusions on the Millet project were that more children told about his life than about his paintings. Out of the 1673 papers, 1059 made no mention of any of his paintings. Only 614 mentioned at least one by name. The Angelus was mentioned by 265, Feeding Her Birds by 198, The Shepherdess by 87, and a total of 64 mentioned other pictures. Only one child mentioned the date of Millet's birth. And only the most interesting details were mentioned concerning Millet's life; i.e., his peasant boyhood, seeing his wife feed the children, or seeing a man with long legs on a donkey and drawing a picture of him. However, one other conclusion was that the "more facts the children knew about each artist, the greater the originality was noted in the resulting composition" (p. 607). Moreover, it was observed that Murillo was the favorite of the children, that only certain types of facts most interested the children, and that further programing of picture study units could be developed for upper grades on this information. However, most picture study literature indicates that only in the upper grades were the aesthetic standards taught. Since so much of the picture story literature was concerned only with the lower grades, the upper grade approach never really manifested itself.

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[29] Jessie Todd, "An Interesting Study of Artists' Lives," School Arts Magazine, Vol. XXI, No. 10, June, 1922, pp. 606-610.

What did become manifest in art lessons concerning art history or appreciation was somewhat Deweyian in nature; i.e., the various table models and panoramas, simulated artifacts of social study units, and table top towns. These did not lead to the type of art appreciation or aesthetic sensitivity which Dewey had in mind, because they never really achieved the detailed "doing" which Dewey meant. A simple example may explain better the difference between what Dewey seems to have intended and what the students in the classroom actually did. A sixth grade boy in studying Greek architecture might build a model of a Greek temple. He may do this with cut paper, a rolled tube for the column, a scrolled paper for the ionic capital, a folded paper for the roof, a triangular piece for the pediment with some copied pictures of Greeks on horses. The building experience he had was not one dealing with problems of carving marble, placing block upon block to make a column, or figuring out problems of post-and-lintel construction so much as how to make paper tubes stand up, and how to build a paper temple with paste or scotch tape. The student never really came to grips with the types of problems of architectural construction which concerned the Greeks, but only with the limited problems of paper contruction. The end result led not to understanding and experiencing Greek architectural problems or the type of appreciation which might develop from such experimental awareness so much as merely to the recognition of a Greek temple. His art appreciation stopped on two non-aesthetic cognitive areas; i.e., recognition and historical context. Appreciation for the skill necessary to carve a capital, to place the mental dowels inside the circular discs of the column, the balance necessary for the pediment and the roof to remain on the columns, or the real problem of relating Greeks on horseback to a triangular shape never became a part of his learning experience.

The child building a pueblo out of boxes did not learn to make adobe, but only to paint boxes and place one on top of the other. The woven paper mat may have imitated an Indian design, but the problems of weaving wool into intricate design was lost to the learner. There were all sorts of practical reasons why much that was achieved in the experiments of the laboratory school could not be achieved in a public school situation. Whatever the reasons, the essential result cannot be denied: the process of appreciation through doing which might have been achieved was not achieved. Because of the nature of the handicrafts, of weaving and pottery making, the greatest emphasis was placed on the folk arts in the "learning by doing" methods, and not upon the fine arts. The fine arts had the stigma of requiring talent and did not fit into the learning by doing process as it was developed by the classroom teacher.

The analysis of a painting according to its aesthetic standards was also reflected in the conclusion of the learning by doing process. One essential factor in Dewey's concept of an experience is the recapitulation of the event, the objectification of what was done to make a learning experience out of what might otherwise be a happening. It is this which added the aesthetic quality necessary to make an event which took place complete enough to consider it an experience. Learning by doing fell short very often (and still does) when time did not permit the class to evaluate and analysize the problems of weaving, building, painting, pottery making, and sculpturing. What would have been a complete learning experience is interrupted when the teacher, at the time the pupil finally completes his temple model dismisses him with "That looks very nice. Now put it on the table with Athens."

The upper grades also, did not take time to analyze paintings from their aesthetic point of view. The classroom teachers usually did not (and do not) know the vocabulary necessary to do so, except for simple terms like balance, center of interest, and various color words. They knew just enough to make an observation about a drawing, or a design on quadrille paper, but not enough to analyze a painting by such abstract terms. Such analysis was also made more difficult by the lack of color in the sepia and half-tone prints. But the articles dealing with picture study did not help, because they did not discuss such terminology. They emphasized the story only. True, terminology dealing with aesthetic analysis was taught in some college courses, but not always for elementary teachers. Art and drawing sections in curriculum guides may have had such information, but not all of them did.

Not all school districts had well developed art sections in their curriculum guides, and special art curriculum guides were even more rare during the post-World War I, twenties and thirties periods. The Course of Study for Baltimore County, Maryland, Public Schools (1921 Revision)[30] had thirty-two pages for Drawing and the Fine Arts. All grade level programming in the Drawing section consisted of a paragraph or two on monthly projects with recommendation to use the Prang Art Text for that grade level. In the section on Fine Arts, the only identification of aesthetic terminology mentioned Dow's three space art elements: Line, Dark and Light, and Color with a brief description of each. (It is worth noting that Dow's Japanese word "Notan" had been replaced with its English meaning.) The Drawing section covered grades I to IV, and included standard references to picture study on grade level. The Fine Arts section began with Grade V and continued through Grade VIII.

Public School Methods[31](Vol. VI), dealing with Drawing, Art, and Construction work from kindergarden through the upper grades, (1922) devotes sixteen pages to picture study but does not discuss the aesthetic structure, only the story part (pp. 466-82).

School Arts[32] and Art Appreciation 1917-1940

The art education periodicals may also not have supplied such necessary information as well as they might. In 1917-18, School Arts

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[30] Baltimore County, Maryland, Public Schools, Course of Study, (Baltimore: Warick and York, Inc., 1921), "Drawing," pp. 606-624, "Fine Arts," pp. 625-638.

[31] Public School Methods, Chicago, School Methods Publishing Co., 1922, Vol. VI, pp. 466-482.

[32] Note: I have chosen School Arts Magazine for this part of the study, because it has remained the most popular of the commerically published art education magazines over the past sixty-five years. As such, it presents two avenues for historical research: 1) it indicates the direction in which the editors and publishers influenced art in the classroom, and 2) by publishing articles and projects submitted by teachers in the schools, it indicates the activites which both the contributors and editors felt significant for publication. Spot checking in The Instructor and Arts and Activity would probably show parallel interests. Although this method is not a thorough study revealing the degree to which any interest or use of art appreciation in the schools can be indicated because it does not take into account how much was taught which did not find its way into the pages of School Arts, it does recognize the difficulties in this type of survey. It also may indicate enough of the trends to give validity to the study those changes of interest in art appreciation which seem to be developing.

Magazine[33] (November-June) carried a series of full page illustrations depicting the "Principles of Beauty: Line and Unity, Motifs, Form Motifs, Basket Designs, Fruit Designs, Grape Designs, Symmetry, Transition and others." During the middle 1920's School Arts filled entire volumes with photographic data and articles on folk art and folk design of the Indians, Mexicans, Oceanic peoples, and peasants in Europe, with little coverage of the fine arts as such. Thus, School Arts Magazine, from about 1925 to 1929 became a vast resource library for art correlated with social studies and geography. Toward the end of this period articles dealing with art activities in the classroom began to increase in numbers. Articles on art appreciation seemed concerned mainly with art in daily living and reflected the Bauhaus thinking and the International style.

However, there was always folk art as it related to good design and art in daily living other lands. Margaret Erdt, then Supervisor of Art in San Bernadino, launched the September, 1939, issue of School Arts with an article called "The Rainbow Trail to Art Appreciation."[34] Her idea mainly consisted of painting baskets or boxes different colors and filling them each week with beautifully designed vases, dishes, or objects of daily living from the local five-and ten-cent store or foreign countries. They were kept wrapped until all who came in contact with them were curious and then unwrapped ceremoniously with exclamations about the beautiful objects. This is a continuation of the "beauty corner" idea.

Various articles were published in the School Arts issues of the 1930's lamenting the lack of teaching appreciation in the schools. Victor D'Amico wrote one, "Art and the American Boy,"[35] for the December, 1931, issue in which he discussed problems in form and design. Thulas Green, of Boston, wrote "An Appreciation of Architecture in the Schools,"[36] lamenting the lack of the teaching of architecture (School

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[33] Pedro de Lemos, "Aspects of Beauty," School Arts Magazine, Vol. XIX, Nos. 2-10, October, 1919-June, 1920. These issues contained a series of single or double page charts illustrating the various aspects of beauty which de Lemos had in mind. Although much that de Lemos contributed to School Arts during this time was published in his book, The Art Teacher (Worcester: Davis Publishing Co., 1935), these charts were not.

[34] Margaret H. Erdt, "The Rainbow Trail to Art Appreciation," School Arts Magazine, Vol. XXXI, No. 1, September, 1931, pp. 3-11.

[35] Victor D'Amico, "Art and the Average American Boy," School Arts Magazine, Vol. XXXI, No. 4, December, 1931, pp. 599-200.

[36] Thulas Green, "An Appreciation of Architecture in the School," School Arts Magazine, Vol. XXXI, No. 9, May, 1932, pp. 547-549.

Arts Magazine, May, 1932). Interest in the use of art museums arose during the depression when museums and public libraries were receiving a great deal of public attendance and use. The October, 1936, issue[37] was a special art museum issue edited by A. G. Pelican, Director of Art in Milwaukee Public Schools. But regardless of this new interest in appreciation, the main trend seems related more to design in the home than picture analysis. It was not until the February, 1939, issue of School Arts Magazine that an article appeared which included aspects of aesthetic analysis of an art product. Katherine Tyler (Lakeview High School, Chicago) in "Art Appreciation in High School,"[38] discussed the need for formal analysis, and used as her examples two paintings which (for a change) did not appear on the picture study lists: Fra Angelico's Annunciation and Cellini's Madonna of the Trees. The same issue carried a short peice, "Picture Galleries. . . Without Tears" by Helen Lowenthal[39] of London, England, which was republished from Child Life. In it she lamented the lack of enjoyment of art felt by children as they toured the galleries where emphasis was placed on names and dates and the dull presentation of art history. Her concluding remark was that "Enjoying is more important than knowing."

In February, 1940, School Arts[40] published a long foldout art history chart with the names of the artists crossing vertical time lines in a horizontal progression and with reproductions of famous paintings on the back. The chart designed by Pedro de Lemos began with Fra Angelico and ended with Gauguin, Van Gogh, Matisse, and Cezanne. It omitted Giotto, Cimabue, or Picasso. The pictures printed on the back were all Madonnas with Child and ranged from Russian iconographic Madonnas of the XIth and XVIth Centuries through the Renaissance to Velazquez, Burne-Jones, Piglhein, Feurstein and Bougereau.

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[37] Art Museum Issue, School Arts Magazine, Vol. XXXVI, No. 2, October, 1936, A. G. Pelican, guest editor.

[38] Katherine Tyler, "Art Appreciation in High School," School Arts Magazine, Vol. XXXVIII, No. 6, February, 1939, pp. 208, 9a.

[39] Helen Lowenthal, "Picture Galleries . . . Without Tears," School Arts Magazine, Vol. XXXVIII, No. 6, February, 1939, pp. 209, 9a.

[40] Pedro de Lemos, "Art Historical Chart," School Arts Magazine, Vol. XXXIX, No. 6, February, 1940, fold out.

Art Appreciation and the Radio

In 1931, the November[41] issue of School Arts carried an announcement of preparations being made for radio braodcasts discussing art appreciation. They were probably organized in a way in which home as well as school participation could take place. Each program, scheduled in advance, dealt with a particular picture or series of pictures. These were sent for by those interested in the program, probably at a nominal cost. Then the radio audience would observe those parts of the picture being discussed by the commentator. Henry Turner Bailey was scheduled to begin the series. However, he died on November 26, 1931; and did not participate in this series, his last enterprise for the advancement of art appreciation through picture study. During the 1930's such broadcasts were made and they were used in the public schools. The teacher placed the picture scheduled for the day near the radio and pointed out the various aspects being discussed. When the broadcast was over the class either continued their discussion, wrote a composition, or went out doors for recess. These were quite similar to the Walter Damrosch broadcasts on Thursday mornings from Carnegie Hall, when the children assembled either in their classrooms or in the auditorium and listened to music appreciation on the school radio.

In February, 1935, a series of art history broadcasts were scheduled to begin on the Yankee Network in New England and were to be relayed by shortwave to Canada, Mexico, England and parts of the United States. They were conducted by Dr. H. H. Powers, president of the Bureau of University Travel. They were to consist of a series of talks around sets of ten pictures dealing with cave paintings, Egyptian, Pre-Greek, Pan-Hellenic, Roman, Christian, and Medieval periods. The first set was sent free, but subsequent sets sold for $1.50 each. The advertisement in School Arts, January, 1935,[42] indicated February 7 as beginning date, and added: "The sponsors of the plan believe this will even be an improvement on television which is as yet, highly experimental."

Art as Education and the School Art Gallery

In 1941, Rosabell MacDonald published her volume on secondary art, Art as Education.[43] In Chapter XII, she presented a course of study in art appreciation prepared by four New York City art teachers for grades

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[41] Radio to Offer Prizes to School Students of Art Appreciation," School Arts Magazine, Vol. XXXI, No. 3, November, 1931, p. ix.

[42] "History of Art Series," School Arts Magazine, Vol. XXXIX, No. 5, January, 1935, p. x.

[43] Rosabell MacDonald, Art as Education, New York: Henry Holt and Co., 1941.

9 and 10. The plans provided (pp. 223-251) began with introducing the student to the whole field of art, proceeded into a study of architecture as it had been developed and conceived by men, continued into a program on interior decoration in which each child was allowed to respect his own taste, progressed through a study of art periods, and concluded with a study of various forms of art for self-expression. It covered a period of four terms, and each area studied covered a term in length. But as Miss MacDonald observed in Chapter XIII (p. 252), it could just as easily act as a guide for a teacher of English or Social Studies as for the art teacher. In the art classroom, she preferred introducing the work of the masters at the time when the student was grappling with similar problems in his own work. "If, however, one (student) struggling to see contour more sensitively is shown Durer's Praying Hands, or some of Picasso's exquisite line drawings, he may make an immediate connection with them." (p. 254) She thought this more effective than introducing the work of the masters or art history units without some relation to the needs of the art student as they arose in the art process. She then listed student experiences (contour drawing, composition using form-space, using representation, using line, using tone, using form, and using color) and the works of art which might help in these specific problems. To cite one example: contour drawing, sketching, and constructive drawing may be aided by looking at pictures of cave paintings, Egyptian wall-drawings, great Chinese line drawings, and paintings (XIth century), drawings by Durer, Picasso, Michelangelo, Degas, Daumier, and Covarubbias.

In a section on the school environment she lamented the idea of pictures hanging in dark halls as inadequate methods in beautifying the school or in helping students appreciate art. She believed instead that each high school over 1000 student enrollment should have an art museum with a museum director and coordinator. She provided a list of the types of material which should be included (pp. 253-4). Some of the items of the list were: landscape, still life, flower painting; pictures of famous interiors, architecture, and sculpture; folders of the work of famous artists; topically organized materials and prints; models of architecture, theatrical stages with lighting units, sets of historic costumes; and samples of the finest modern crafts. She discussed the possibilities of using an extra school room for such a museum and observed that elementary schools using progressive education methods had advanced further in using such museums than had high schools. In reference to three New York City high schools which had tried such museums, she stated that they had failed because of lack of significant exhibitions, lack of teacher cooperation in changing exhibits and supervision of the room, and lack of sufficient time to change exhibits. (Charlotte Johnson in her section on the art teacher as curator, will discuss other problems which arise in introducing art to the total school environment.)

MacDonald's chapters on art appreciation are quite knowledgeable about public school problems and various art appreciation methods and can have meaning for the reader today. She makes two observations which will give a type of historical precedent for themes to be developed in subsequent chapters of this study; i.e., 1) the right of the individual to his own taste; and 2) the sociological factors in considering art appreciation for the public schools. The conceptualizing of the four art teachers who wrote up the course of study turned to the psychological importance of art appreciation to the child rather than the importance of the subject matter. They began to realize that some recognition of the individual identity of the student was necessary as stated in the words of a hypothetical student:

> I am an individual with a right and an obligation to know myself and be myself in relation to the world. I am nothing if I am merely an echo of another person. I must find out and express my own taste (Ital. R. MacD., p. 222).

Her other observation introduces a concept of art appreciation as it relates to economic class structure which shall be discussed later:

> Although acquaintance with works of art gives no assurance of aesthetic appreciation of them, an eye that has long been deprived of seeing fine images will need a much longer time to become aware of aesthetic quality than one used to seeing fine forms and fine relationship. . . . On the other hand, human beings brought up in squalid, ugly city surroundings may be so suspicious of things very different from these in their own environment that they are closed to them entirely. Or they may be so open to whatever signifies a better condition of life that they accept any bourgeois pretension for the real thing and admire it indiscriminately (p. 257).

In both of these observations we find the type of pre-World War II thinking about education which became the dominant trends after the war. In the first, it was the interest with the psychological development of the child. In the second, it is a sociological approach to education and art appreciation which seems to be entering into our thinking more and more and will be treated later in chapters by Lanier and Saunders.

Modern Art Enters the School Art Program

Although Pedro de Lemos did not include Picasso and any art movements after the year 1900 on his art history chart in 1940, the influences of modern art began to show up in School Arts Magazine through changes of layout and format and in the art projects of children submitted by art teachers throughout the country. The first indications of this occurred at the end of the 1920's through articles on poster making in which the lettering and layout replaced the old Dow-Morris-Bailey heavily-outlined posters with Saturday Evening Post Copertype lettering and stylized iris designs on the sides of the pre-World War I days with modernistic block lettering and deocration.

In 1932, Sallie Tannahill, in Fine Arts for Public School Administration,[44] observed the lack of titles of paintings by Gauguin, Matisse, Cezanne, Renoir, Van Gogh, Degas, Henri Rousseau, and Seurat in grade level sets of pictures (p. 64). But she does not mention these younger painters or later movements represented in the Armory Show of 1912, nor the subsequent art movements from Europe following it.

For all of the cultural lag of our professional art educators, secondary school art classes either in the late twenties or early thirties began to incorporate Pointilism, Surrealism, Dadaism, and Non-objectivism into their classroom art projects. Once the fine arts broke away from the purely representational, it developed those aspects which insisted upon aesthetic standards for appreciation (instead of story telling), and made it possible to use learning by doing methods. This is not to assume that full analysis of the paintings accompanied the projects, instead of being used as motivating points to precede the project itself. In many respects art teachers developed their own aesthetic standards and clichés. The non-objective products of the secondary art classrooms were combined with surrealistic juxtaposing of unrelated objects (unrelated except through adolescent psychological association) like eyes, lips, and ice cream cones floating in a design with an acute angle somewhere, two or three almost parallel lines directed inward, and a single curved line holding it all together. They were painted in either water color or tempera poster blended from the lines and angles. Sometimes these non-objective products were developed from scribble lines and filled in with color. In more recent years these scribble lines or pieces of string in design have become the stereotypes of the elementary art program.

Pointilism lent itself well to classroom methods. It could be taught, was academic, and disciplinary in the concentration required to let only the tip of the water color brush touch the paper. The effect of the dots to blend into color from a squinted eye made for instant success of optical color theory.

Mondrian was best for teaching formal layout and design and poster work. Georgia O'Keefe supplied examples for large flat poster paintings

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[44] Sallie B. Tannahill, Fine Arts for Public School Administration, New York: Bureau of Publications, Teachers College, Columbia, 1932, pp. 61-62.

of small sections of hammers, door-knobs or other aspects of art in daily living found around the classroom, and developed through an investigation of segmented design units. Dadaism lent itself to collage and montage and further surrealistic juxtaposition.

World War II brought an increase in the use of scrap in the art classroom. Enough articles were published during the war in School Arts and Everyday Art using the saving of materials as the focal point to establish historically that this was the major impetus for the use of scrap in art.

These trends and projects remained through the Second World War and the post war years. Of the major post-war II art movements, Abstract Expressionism does not seem to have been easily adapted to classroom instruction, except perhaps to advanced painting classes. It might be that this art movement is too far removed from the adolescent search for identity. Abstract expressionistic subject matter is not closely enough related to the adolescent social reality to gain his serious response. Pop Art has the elements of successful use in the classroom. It has humor and could make use of the need to cartoon which the adolescent seems to have. It also does superficially with the soup can what O'Keefe did with flower centers and shells. In this it has more relationship to the door-knob in the classroom or the hammer head mentioned previously. But in observing recent high school art exhibits, there does not seem to be much Pop Art displayed. Op Art has the ingredients for immediate success in the art classroom because of its color and design gamemanship. The interrelationship of colors involves color theory. The geometrical structure of the designs requires discipline and intellectual plotting. Both of these give a pedagogical substance to an art lesson plan.

How much influence the teaching of art in the public schools has had on the development of contemporary art in the United States has yet to be investigated. The most possible connection is between the art from scrap of the Second World War and the art of assemblage by our serious adult sculptors, who are young enough to have gone through high school at that time. The high school collage and texture designs may have resulted in the Pop Art interpretation of society. Serious research is necessary to prove these influences, but there had been a significant amount of art taught in the public schools in the last fifty years to investigate what effect it has possibly had on American art. It is certainly reasonable to expect that students who have been taught these methods in the schools would think of using them in their adult expression.

ART APPRECIATION: POST WORLD WAR II-1965

We have already indicated some of the trends in art appreciation teaching methods which were more those of using fine art examples to stimulate art projects or to help a student gain new insight into a particular problem of visual communication. There do not seem to have been any new approaches to these methods after the war. High schools still prepared art history portfolios, gave them to the libraries, held art assemblies with slides or tableaux, and discussed the aesthetic qualities in pictures. There was an increase in team teaching and related arts programs which reflected the growing interest in teaching the humanities in the high school. But discussion of them is not germane to our interest in the single classroom methods. As we extend further into the age of educational statistical research and conduct surveys, we shall be able to define what is going on during this very complex and uneven period in the history of art education. However, a statement about recent developments in art education philosophy which have affected the rising interest in teaching art appreciation in the schools should be made.

The interests in psychological uses for art in the schools, which began before the Second World War, received impetus from the use of art therapy for some returning service men. In 1947, Lowenfeld's Creative and Mental Growth[45] was published establishing concepts of psychological growth through the creative process which has been the most potent factor in art education in the post war years. Almost two decades have passed since its publication. The controversy and changes of attitudes in both agreement and disagreement with Lowenfeld's point of view still continues to stimulate research with philosophical discourse in art education.

Lowenfeld's book had a different effect upon art appreciation than it seems it was meant to have. Lowenfeld placed his emphasis on aesthetic sensitivity rather than art appreciation in a formally structured program. The result was that emphasis was taken off the created art object of the child and placed upon the child as an artist in relation to his own work of art; that is, on the self-identification which should exist between an artist and his work. In this way, his philosophy established a different criteria for aesthetic standards in art. It was one which was similar to that which Dewey developed in Art as Experience, (1934)[46] implementing the full extent of the individual's aesthetic sensitivities for the fullest response to his appreciative abilities.

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[45] Viktor Lowenfeld, Creative and Mental Growth, New York: Macmillan Co., 1947.

[46] John Dewey, Art as Experience, New York: Minton, Balch, and Co., 1934.

These two books by Dewey and Lowenfeld, along with Herbert Read's Education Through Art, (1934)[47] made up a unified art education philosophy which recommended developing all the sensory perceptions of the growing child through these aesthetic avenues to the natural and cultural world around him. Even so, each of these three books incorporated certain examples of the fine arts in their discourse and related significant aspects of their philosophy to this area of art appreciation. The full extent of aesthetic sensitivity does not seem to have been explored by aestheticians, who tend to limit their thinking to either the visual arts or music. The full scope of sensory perception as it is considered by Dewey, Lowenfeld, and Read, and as it is represented in the Greek word, aesthetikos, (meaning all sensory perception) does not seem to have been explored by subsequent aestheticians. Morris Weitz[48] in his collection of readings, does not consider Dewey; and it may be that this is why he feels a definite all inclusive concept of art appreciation cannot be established. Read has managed to remain within the area of art criticism and aesthetics through the major portion of his writings. Only one of his books deals extensively with art education, and that is Education through Art. Lowenfeld, however, is more strictly within the domain of art education and his aesthetic theories are neglected for his theories about the stages of development in art and the visual-haptic continuum. Yet, when his observations about aesthetic sensitivity and art appreciation are traced out, we find a very definite structure to this factor of his philosophy. This comes out most strongly in his chapter, "Period of Decision" in which he suggests following various topical areas by which art history could be studied on the secondary level. Lowenfeld felt very strongly that the history of man in relation to his environment could be traced through his art. Among these areas he recommended for study were light and shadow, expressive and emotional aspects of art, psychological and symbolical use of color, and the relationship between murals and architecture. Lowenfeld's influence on art appreciation has been almost nonexistent; yet it is nonetheless a very definite part of his philosophy.

Following the war, the strongest trend was in the psychological use of art in child growth. Among the followers of this point of view was Victor D'Amico, and the Committee on Art Education sponsored by the Museum of Modern Art. However, in 1958, at the Sixteenth Annual Conference of the then National Committee on Art Education, D'Amico gave an address, which was later published in School Arts (September, 1958), under the title, "Coming Events Cast Shadows, a Reappraisal of Art

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[47] Herbert Read, Education Through Art, London: Faber and Faber Co., 1942; Second Edition, New York: Pantheon Books, 1945.

[48] Morris Weitz, "The Role of Theory in Aesthetics," in Philosophy Looks at Art, Edited by Joseph Margolis, New York: Scribner's Sons, 1962, pp. 48-59.

Education."[49] From his point of view in this address, the NCAE reversed their stand on many issues and took as a series of conference themes, "putting the Art back into Art Education." Their conferences in treating this theme presented interesting speakers and well-aired opinions on the subject, but they did not seem to present anything concrete through which teachers could confront their own teaching problems. In June, 1965, the NCAE met its demise and is in the process of reorganizing under a new title.

Although D'Amico and the leaders of the committee may have touched on an important trend in the shift towards art appreciation which seems to be taking place, its failure to remain vital as an organization makes it difficult to say the NCAE was a main force and influence behind the present re-interest in art appreciation. The quantity of newsletters, conference reports, and small publications send out by the committee, although interesting, did not fill the needs for new insight in the teaching of art appreciation and aesthetics.

It might well be that the association between the museum and the committee leaders maintained a vested interest in fine arts appreciation but limited their awareness of the public school problems. We have not the proper prespective to say.

Another aspect of this art-back-into-art-education movement is carried on by Howard Conant, Head of the Art Education Department, New York University, and an active member of the NCAE. His enthusiasm and interest reflects the growing public interest in the arts; but as yet there does not seem a new and vital concept about teaching art appreciation in the schools. From an address given by Conant at the Art Educators Association of New York City Symposium, May, 1965, on "The Future of Art Education,"[50] it would seem that the investigations at NYU are still with the picture, slide, lecture, and confrontation with an original work of art methods. From a series of quotations given by Conant from what students at Washinton Irving High School said in an experiment, the researchers were able to determine that adolescents are able to talk about art. If their research is anymore extensive than that, evidence of it was not presented at that conference. But NYU has the foundation upon which research in depth in art appreciation can be constructed. Because of NYU's location in the art museum center of the United States, it may be in the ideal location for such research. They are developing, after a great deal of work, a series of art reproductions with appropriate historical and aesthetic analysis which may soon be available for use in the schools. In Art Education, his book for the Applied Research in Education Center[51] (1964), Conant gives little evidence of research being done in art appreciation, although he gives considerable space to offering recommendations for its implementation in the public schools.

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[49] Victor D'Amico, "Coming Events Cast Shadows, a Reappraisal of Art Education," School Arts Magazine, Vol. LVIII, No. 1, September, 1958, pp. 5-19.

[50] Howard S. Conant, "What Does the Future Hold for Art Education in New York?," an address with slides presented at the Third Annual Symposium of Art Education of the Art Educators Association of the City of New York, Metropolitan Museum of Art, May 8, 1965.

With the new interest in research in art education and surveys, fuller information concerning the present status of and methods for teaching art appreciation in the schools may be realized. From this vantage point, art appreciation seems to be of growing interest and importance, for reasons ranging from growth in our economy to college entrance requirements, and the need for the appreciative aspects of art in our society. One such soical need for art appreciation is that of leisure time, which has been previously discussed. We continue with an investigation of this aspect of art appreciation now.

Art Appreciation and Leisure Time: 1960-70

It has been observed in the previous discussion about art appreciation during the time of the Greeks, the Romantic Age, and Boston of the nineteenth century that art appreciation gains in its importance in the life of man during those periods when adequate leisure time is available for intellectual and philosophical pursuits. We have also observed that the fine arts took a less important role in our public school teaching than did the manual arts because of the economical needs of the country. With the increase of leisure time our society is reaching that stage of development when the arts are becoming increasingly important as part of our social cultural milieu.

An article by Bruce Bliven, "Using Our Leisure Time is No Easy Job,"[52] indicates that today's forty-hour work week will be cut to thirty-seven hours by 1975. The present leisure time of forty-four hours a week shall have increased to an estimated forty-seven hours a week. This is a reverse of the balance between work and leisure time than that to which our culture has been accustomed in the past. In 1900 sixty hours a week were spent working and twenty-four hours a week in leisure time. After discussing some of the recreational activities; i.e., sports participation, sports viewing, hunting, fishing, hobbies, and pursuit of the arts in music, painting, performing as well as observing, Bliven feels that society will continue to adjust to the added time in the future as it has in the past. However, he does not recognize that the problem of leisure time when less than the work time a week as being a different problem than when it exceeds the amount of work time a week. It may well be that the function of the public schools, which has always been to prepare youth for the needs of an adult society, must seriously consider how to prepare youth for leisure time activities.

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[51] Howard S. Conant, Art Education, Washington, D. C.: Center for Applied Research in Education, 1964, p. 82.

[52] Bruce Bliven, "Using Our Leisure Time is No Easy Job," New York Times Magazine, April 26, 1964, pp. 18-19, 114-115.

Sebastian de Grazia, in Of Time, Work and Leisure,[53] looks at the problems of leisure time from the point of view of the political scientist. In his chapter, "The Background of Leisure," he discusses at length the Greek Aristotelian involvement with the problems of leisure, the uses of leisure for philosophical recourse, and the use of leisure for those activities which have no purpose except themselves. In this, his leisure time pursuits are equated with the "good life" and the freedom of each man to achieve them: and this "freedom and leisure" are the goals toward which the government works. However, the misuse of leisure time leads to the defeat of society.

De Grazia distinguishes between work time, free time, and leisure time in the chapter, "Time Given, Time Taken Away." If I interpret it correctly, work time is, of course, the time spent earning money to keep oneself and family fed, clothed and housed. Free time may be what is left; but it includes sleeping, eating, shopping, and activities toward a definite purpose. Leisure time, then, becomes that part of free time which leads to pursuits without a definite purpose except the pleasure of the pursuit itself. In this category, hobbies and do-it-yourself kits do not apply to leisure time activity; because they have an objective in mind. The objective would be the final product, a painting by numbers, a model plane, a shelf or phonograph unit, or a garden full of flowers. The leisure time pursuits are those which reach philosophical levels in contemplation. The use of leisure for contemplation was very much a part of the Aristotelian concept of leisure, both as discussed by de Grazia and Josef Pieper.[54] But here philosophy, contemplation, and the learning which enriches our lives all become the purpose of leisure time activity. In this structure we can place music, art appreciation, and the performing arts. With the apparent increase of freetime, it seems safe to assume that enough time will be left over after daily living activities to indulge in the other more or less "purposeless" pursuits. That too much, or misuse of, leisure time can become a threat to our society may be seen in the restless activities of the unemployed, and the increase in crime waves which occur at the end of long summers in our urban areas among adolescents and young adults.

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[53] Sabastian de Grazia, Of Time, Work, and Leisure, New York: Anchor Books, Inc., 1964, Twentieth Century Fund Study.

[54] For discussion of theological implications in the use leisure time toward philosophical discourse, see: Josef Pieper, Leisure: The Basis for Culture, New York: New American Library, Mentor-Omega Books, 1963.

However, that our society is increasing its use of leisure time for pursuit of the arts has also become evident. Arnold Mitchell in "Marketing the Arts,"[55] indicates that in 1960 $2.5 billion was spent in the art markets, and that an estimated seven billion will be spent in the early 1970's (p. 15). There are about 15 million Sunday painters, sketchers, or sculptors (p. 9). Almost 45 million people attended art galleries and art museums in 1960; and "more servicemen on leave in New York City go to the Museum of Modern Art than to any other attraction except for the Empire State Building" (p. 11). There are "as many painters as hunters," and there are "twice as many who attend concerts and recitals as who see major league baseball games" (p. 9).

In his discussion of the art market, Mitchell is also concerned with music and the performing arts, participation as well as appreciation. In 1950, 172 million dollars were spent on records, $14.5 million of which was for classical music. In 1960, the total had increased to $492 million, with $90 million for classical music. The increase in purchase of original paintings went from about $200 million in 1950, to almost $975 million in 1960. But he attributes much of this to "people with a good deal of money. . .buying original paintings in a big way" (p. 13). He further observes that "certainly one implication is a growing demand for picture rentals and fine reproductions" (p. 13).

Exclusively art movie houses increased in number from about a dozen in 1950 to about 500 in 1960. The public demand for "artistically superior films" has also been instrumental in four times as many regular movie houses in 1960 changing their policy to showing foreign film exclusively than in 1958, just two years earlier (p. 15).

Mitchell attributes this change in the status of the arts in American life to the increase in average income, increased technology, changing occupations, and the increased use of art in establishing the corporate image. The art buyer is identified as being "generally well educated." About 60% have attended college and 35% have graduated. With the increase of college attendance, and graduates this total picture should increase. 85% have incomes over $5,000, 60% over $7,500, and 35% over $10,000 a year. Mitchell observes that "it is reasonable to expect that people with incomes over, say $7,000, will make up the back bone of the market" (p. 15).

From what has been written here, as well as in our discussion of art appreciation and leisure time, and what shall be observed concerning art appreciation and the adolescent mystique, it would seem evident that circumstances are now appropriate for the appreciation of art to take a new role and new significance in our public education programs.

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[55] Arnold Mitchell, Marketing the Arts, Menlo Park, California: Stanford Research Institute, an address given November 8, 1962, based on Long Range Planning Report No. 150, The Arts and Business by Arnold Mitchell and Mary Anderson.

HISTORICAL ADDENDA

A's ARE FOR AESTHETICS, APPRECIATION, AND ART

Within our various studies here, we have often become concerned with the actual meaning of a word we are using. Through usage, through the intellectual interpretation of a word by an aesthetician, many art terms have become acculturated like moss on a stone. They have lost their original identity to a pedagogical ambiguity. The three most important words we are dealing with are: aesthetics, appreciation and art. The purpose of this section is to study these three words from their epistemological introduction into social usage. This delimitation is based upon the belief that the introduction of a word into social acceptance is the result of the communicative needs of society at a particular time to have a word which expresses a particular meaning. If no word previously existed, then either an additional meaning was given to a convenient and related word already in use; or a new word was invented. In the following discussion of the three words, I am excluding the intellectual interpretation given them by aestheticians and philosophers. Not only would such discussion prolong the study unduly, but it also would not clarify the obfuscation of these words caused by such interpretations. I am not trying to be a purist in this regard but to bring new possibilities of interpretation as well as to further our attempt to establish a sound historical background for the subject at hand.

My major source of reference is the Oxford English Dictionary.[56] Certain definitions will be listed without comment; because the definition is either self-explanatory, is used as a point of previous meaning, or is a way of rounding out the many facets of the word as it is used by society. Quotations have been taken from the above source under the reference word. The complete reference given by the Oxford Dictionary has not been included, because it may impair smoothness of reading.

AESTHETICS:[57] The original Greek meaning for aesthetics was "of or pertaining to things perceptible by the senses." Aesthetic perception was sensory perception in that context. It included those ways of knowing by touch, smell, hearing, seeing, and tasting, as opposed to intellectual ways of knowing, or perceiving by thinking or ways immaterial. To be aesthetic meant being "perceptive, sharp in the senses."

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[56] Oxford English Dictionary, Oxford: Clarendon Press, 1933

[57] Ibid., p. 147.

Sometime between 1750-58, A. G. Baumgarten, following a Cartesian line of reasoning, established a new use for this word in his book, Aesthetiks. Venturi[58] informs us that Baumgarten was following Leibnitz' law of continuity, which dealt with the differences between obscure, confused, and distinct perceptions. Obscure perception was left to the senses, distinct perception to reason, and confused perception to art. Baumgarten considered artistic perception to be an active mode of knowledge and placed it in its most nearly perfect form "close to the distinct knowledge of science." Under the name of Aesthetics, "he assigned to art its own field in the system of the human mind," and so labeled a "new science."

This use for the word was not entirely well received on either the continent or in England. It was criticized by Kant in his Critique of Pure Reason, and was used by the Kantian School "to denote that branch of metaphysics which contains the laws of perception. . . ."[59] It gained in English acceptance after 1830. One reference (1842), quoted in the Oxford Dictionary, said the word was a "silly pedantic term," and "one of the metaphysical and useless additions to nomenclature in the arts in which the German writers abound." Sir William Hamilton, in a lecture on Metaphysics, suggested the word "apolaustic"[60] would be more appropriate.

In 1798, "aesthetic" was used as meaning "sense of or pertaining to sensuous perception, received by the senses" in a reference relating its meaning to Professor Kant. ". . .his receptivity for Aesthetic gratification. . ." (ital. OED.). In 1803, the Edinburgh Review used the term to indicate a science treating the "conditions of sensuous perception" in a reference to ". . .the study of transcendental aesthetics and all the refinements and abstractions of pure reason." The earliest reference quoted in the OED. using aesthetics for appreciation or criticism of the beautiful was in 1831, Sartorius Resartus (p. 77) by Carlyle. By 1880, it must have reached middle-class respectability and acceptance; for William S. Gilbert used it in his pattern during Patience, "I am a broken-hearted troubadour, whose mind's aesthetic, and whose tastes are pure."

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[58] For a well developed historical discussion of art criticism, see: Lionello Venturi, The History of Art Criticism, New York: E. P. Dutton and Co., Inc, 1936. Aboves reference - p. 140.

[59] Loc. cit. (p. 140)

[60] Note: "Apolaustic" according to the Third International Webster's Dictionary, this word comes from the Greek apolaustiko, through the French apolaustos meaning enjoyed or enjoyable: "To enjoy or benefit from, devoted to enjoyment." (Example given: "A Learned apolaustic buffoon who loved good food." James Stern) p. 101.

In 1871, Darwin thought birds were more aesthetic in their appreciation of the beautiful than any other animal, except man.

In 1872, Herbert Spencer used it in his book, Psychology, (2nd ed. II) #533, "The Aesthetic Sentiments originate from the play-impulse" and in #535, "The aesthetic character of a feeling is habitually associated with separateness from the life-serving function." Spencer was quite aware of the difficulties which this word would present; for he later observed, #536, "To deal fully with the psychology of aesthetics is out of the question." Be that as it may, we recently have the work of Hanna Segal, "A Psycho-Analytical Approach to Aesthetics."[61] More recently, another German has been abounding in additions to nomenclature. Erwin W. Straus, in "Aesthetiology and Hallucinations,"[62] discusses some of the early history of the word aesthetics, some confusions dealing with it, and attempts to "present sensory experience freed from traditional prejudices," and in so doing re-identifies it as "aesthesiology." It is an interesting essay, following some lines of the Existential psychologists, but goes beyond our use for it here.

As early as 1832 the word appeared in English usage without the "a", and has continued to be alternately used that way ever since.[63]

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[61] Hanna Segal, "A Psycho-analytical Approach to Aesthetics" New Directions in Psycho-Analysis, Edited by Melanie Klein, Paula Heimann, and R. E. Money-Kyle, New York: Basic Books, Inc., p. 384-405.

[62] Erwin W. Strauss, "Aesthesiology and Hallucinations" Existence, Edited by Rollo May, Ernest Angel, and Henri Ellenberger, New York: Basic Books, Inc., 1958, sixth printing, 1960, pp. 139-169.

[63] Note: The problem of using the "ae" ligature in aesthetics, or dropping the "a" for esthetics has not been discussed. It seems that both versions have been in use almost since its earliest English usage aroung 1830. It is sometimes used inconsistently both ways by the same authors Dewey seems to have consistently dropped the "a", preferring esthetic. However, if we may interpret H. H. Fowler, A Dictionary of Modern English Usage, Oxford: University Press, 1950, p. 11, we find the recommendation being made that with "all words in common enough use to have begun to waver between the double letter and the simple "e" (examples) should be written with the "e" along. . ." (p. 11). Fowler's examples do not include the word, aesthetics, and are mainly those in which the ligature occurs inside the word, not at the beginning. He further recommends that words which "can for special reasons never reach the stage in which the simple "e" is acceptable should separate the ligature,

APPRECIATION:[64] This word comes from the Latin, "appretiat," to set a price or to appraise. The O. E. D. gives a fifteenth century French reference for its use in the form of "apprecier" and uses the literal interpretation, appraise or apprize. There was one reference C. 1400, using the word to mean, "perception of recognition, intelligence, notice; esp. perception of delicate impressions of distinctions." However, it did not appear again, as far as known references indicate, until the 17th Century.

It does not appear as a word in Johnson's lexicon but was used in 1655 to mean, "to esteem adequately, or highly; to recognize as vauable, to find worth or excellence in." In 1604, it was used to indicate making deliberate judgments, and "estimating qualities or things"; and in 1650, it meant "adequate or high estimation, sympathetic recognition of excellance." It would seem from this that the English use of this word during the seventeenth century, although for estimating value and qualities, was for "sympathetic recognition" of an intellectual appreciative order.

However, toward the end of the eighteenth century, the process of evaluation took a monetary reference. In 1789-96, appreciation began to be used to indicate the rise in exchangeable value. It is interesting to our study here that this use of the word is more American than British. The O. E. D. observes that appreciation, meaning "to raise in value; opposed to depreciate," had long been in use in the United States. Webster, in his Political Essays (1779-1791) used it as, "Any probable attempt to raise or appreciate the value of money. . . ."

During the nineteenth century, it was used in both the monetary and non-monetary appreciative senses in England and the United States. John Stuart Mill in Liberty (iii-33/1) in 1859 (reprinted 1865), used it as an intellectual perception, ". . . the appreciation of means to an accomplished end," and as a sympathetic recognition of excellence, in 1870, ". . . an eye and mind that have no appreciation of scenery." However, in 1883, we have this reference provided us through the O. E. D., from Times (London, presumably), "A considerable appreciation in the value of gold."

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[63](cont'd) i.e., ae or oe rather than æ or œ. Although aesthetics is not listed in this category, he does include Oedipus, and Aeneas, in which the ligature occurs at the beginning of the word. We might assume from this, and from his spelling of the word with an "a" in his discussion of the meaning of aesthetic (p. 12), that the a should be retained. This may especially be true as a consistent form for alphabetical classification of the word.

[64]Oxford English Dictionary, op. cit., p. 411.

In view of the grand tours following the Civil War, the amassing of great wealth which the new rich so lustily distributed on their houses, and in the accumulation of culture from abroad, the use of appreciation in a monetary context as well as the intellectual is a quite reasonable development in this country. But its double useage, both in England and the United States, is also reasonable when we reconsider the movement toward establishing good taste lead by Ruskin and Morris in the last half of the last century. The problem of bad taste arose from the exhibition of manual and domestic arts at the Crystal Palace Exhibition. The objects on exhibit were commodities, and they were products of the industrial revolution. We also find both concepts arising in an island of shopkeepers and in a country of industrial robber-barons. To be sure, we find the development of art criticism to raise the level to aesthetic standards and discussion of the spiritual values in art appreciation. But the motivation behind the monetary was from the economic needs of the country, and the motivation behind the other was the use of leisure time. It is only on the top of Veblen's turnip, the extreme upper classes, where both of the uses of appreciation merge into a continuum instead of a dichotomy.

In recent times, with the success of "pop-art" and "op-art" as financial enterprises, and their being highly stimulating to public response (although not always favorable) it would seem there is a very decided growth in appreciation of the fine arts, both financially and in the sense of evaluating quality. For the questions which arise, even if from an uninformed public, arise from the questions which are searching for a basis for a "sympathetic recognition of excellence."

In our discussions, the question has been raised, "Why do we teach art appreciation? Why aren't there classes in the appreciation of science or of physics?" The answer here may arise from the nature of the stuff being appreciated. From the very beginning of the use of the word appreciate, it has been used to appraise, to place a value upon something which has been made or shows excellence and quality. In order to make a value judgment, it is based on the assumption that there are also objects of less value. The artes serviles received this appreciation more than did the artes liberales. Pieper draws a parallel between these artes and the difference between wages and honorariums. The craftsman, the artist, the artisan, has produced a product which is merchandisable. As a worker he receives a wage or price set upon the product, commensurate with skill, materials, time spent (which is a wage concept). However, the one who uses his mind in the earlier sense of the word, artes liberales, receives an honorarium, based upon the implication "that an incommensurability exists between performance and recompense, and that the performance cannot 'really' be recompensed" (p. 52).

However beautiful the mathematicians' equations or the scientific constructs, what seems to be appreciated is not the product of the equation or the construct, but the genius or thought process which produced them. Their value or worth is not essentially related to purchase or appraisal in placing value upon so much as the more material products of the artes serviles and fine arts. What value they have is not so much to the appraiser as to further equations in mathematics or constructs in science. Appreciation here is for "sympathetic recognition of excellence," rather than the raise of exchangeable value. This does not mean we will not have such appreciation courses, as we become more scientifically oriented, we very possibly might.

ART:[65] The word "artes" meant skill by the ancient Greeks, and their distinction between the artes liberales and the artes serviles--the first, the intellectual arts, use the mind; the second, the manual arts, use the hands. The one leads to poetry, literature, drama, music. The second leads to sculpture, paintings, and crafts. This use of the word "art" to mean skills continued into English usage. Prior to this happening, shifts between the place of certain of the arts took place from one to the other. Leonardo and Raphael both complained that painting and sculpture belonged with the liberal arts, rather than the manual. The resented that they were identified as artisans instead of artists.

In the O. E. D. we find this first definition for art, with two subsidiary definitions:

I. Skill; its display or application.

  1. Skill in doing anything as the result of knowledge and practice.

  2. Human skill as an agent, human workmanship. Opposed to nature (ital. O. E. D.)

Because of the attitude held by many people that art should represent something realistically, this definition deserves further clarity. The quotations offered in the O. E. D. equate art with the representation of nature; and nature itself with the work of God. In 1537, "nature herself is changeable. . .and arte, after a sorte her ape, conformity, herself to the like mutabilitye." Sir Thomas Browne, in 1643, "Now nature is not at varience with art, nor art with nature: they being both the servants of His providence. Art is the perfection of nature. . .nature hath made one World, and Art another. In briefe, all things are artificial, for Nature is the Art of God." This attitude continues into the nineteenth century. In 1839, Longfellow observed that "Nature is a revelation of God; Art, a revelation of man. . .Art pre-exists in Nature, and Nature is reproduced in Art." It is out of this relationship between art and nature that the basis for the word artificial would arise.

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[65] Ibid., p. 473-4.

In this relationship between art and nature, we find the basis for the word "artifice," which is defined as "artificial expedient." The only reference given, dated at 1667, is that ". . . some of the Natives there can stay under water half an hour without any art." As a word, this may represent something which is done or achieved but without skill, as opposed to those arts which deal with "applying the principles of a special science; technical or professional skill." The earliest reference found to date on this is 1300, "Thyn erbes failith and thyn art!"

The use of "words or terms of art" begin to appear in 1628, with Sir Thomas Coke's essay "On Litterature," wherein he titles his preface, "The Termes and Words of Art" and references to these as such continue into the nineteenth century. However, further research would have to determine the nature of those terms and words. They may deal with the mechanics of art; or they may deal with some form of criteria, since Coke's use of them seems related to literature rather than to manual arts.

The application of the word, art, to skills in subjects of taste; i.e., poetry, literature, music, drama, and dancing occur during the first part of the seventeenth century in J. Taylor's reference (1620), that "Spencer and Shakespeare did in art excell." It was later, 1688, that the word seems to have been applied also to the visual arts, or as the Oxford Dictionary describes this meaning:

> 6. The application of skill to the arts of imitation and design, Painting, Engraving, Sculpture, Architecture; the cultivation of these in its principles, practice and results; the skillful production of the beautiful in visual form.

And in this context has perhaps come the most widely accepted meaning of the word, even to neglect of music, drama, and poetry as also types of art. It is used thus, as a word, in itself, without qualification as to type of art. Our source indicates that it "did not occur in any English Dictionary before 1880" with that meaning, although it was used mainly by "painters and writers on painting until the present century." The first such reference offered, a book title, by J. Evelyn, 1668, "An Idea of the Perfection of Painting Demonstrated from the Principles of Art."

Various other meanings of the word "art," are discussed as a subject in the trivium of Medieval scholasticism, as the professional skill dealing with sciences and professions, as a skill linked with other enterprises (magic arts, healing arts, military arts and others).

Within this last category, we find Industrial Arts and Fine Arts listed, particularized by an adjective. In the fine arts, our first reference is 1767, by Fordyce, in "Sermons to Young Women," (Vol. I, vi. 250): "They. . . wanted instructions in the principles of fine arts."

The use of art in a combined form took different meanings, usually related to meaning no. 6, quoted above: art-critic, art-manufacturer, art-product, art-school. The use of the combined form, art-educate, does not seem to have appeared before 1837, with the origin of the Art Union of Scotland.

Historically, then, all of these words seem to verify our previous observations that the particular aspect of art, art appreciation, and art history with which we are dealing recieved its major thrust and various concerted action during the last one-hundred and fifty years.

Chapter II

ART APPRECIATION AND THE ADOLESCENT MYSTIQUE

Robert J. Saunders

This chapter will begin by discussing three areas of literature dealing with the adolescent. The first are articles in two commercial periodicals, Life Magazine and Esquire Magazine, which are mainly interested in the commercial aspects of the teen-age market. The second is concerned with concepts of Erik Erikson and Harry Stack Sullivan whose descriptions of the adolescent stages of growth are here evaluated in terms of the adolescent conflict with society. It is suggested that this conflict is conducted in the area of taste. As such, it is closely related to art appreciation, and the need to understand aesthetic standards. The Vanishing Adolescent of Edgar Friedenberg is discussed for his use of the Erikson and Sullivan concepts in relation to the public secondary schools. The third is in the research conducted by Kenneth Beittel (self-discovered criteria) and W. Lambert Brittain (levels of development in adolescent art expression) which are discussed for the possibility of new insights which their studies may indicate toward areas of adolescent taste and appreciation. The chapter concludes with suggestions and discussion concerning some methods by which adolescent tastes may be investigated and possibilities for curriculum direction in setting up art appreciation courses related to the economic class level and tastes of the adolescent.

Commercial Entrepreneurs and Adolescent Taste

When we are not being bombarded by the cacaphony of adolescence in the home, on the radio, and over TV, then we are being serpentined with mass media periodicals written for adolescents, or about adolescence. During the summer of 1965, two such items of interest were published. Esquire Magazine[1] dedicated its July, 1965, issue to the

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[1] Esquire Magazine, Vol. LXIV, No. 1, Whole No. 3, July, 1965.

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adolescent. Life Magazine[2] carried an article by Alan Levy, "Peekaboo Sex, or How to Fill a Drive-in," in its July 16, 1965 (pp. 81-88) issue. Both of these items are more concerned with the teen-age market and how to exploit it than with how to understand and appreciate adolescence itself.

The Life article tells how the American International Pictures Company has managed to capture the teen-age film market, first through the "I was a Teen-Age-Something-Or-Other" series, and now through the Beach party movies. James Nicholson, the president, and Zachery Arkoff, the vice-president of American International, identified what they call "the Peter Pan syndrome" and cater to it. In their movies they have created an unrealistic teen-age never-never land, semi-moralistic, but suggesting sex which operates on a noncontact basis. That they have captured the teen-age market is certain, but that they reflect teen-age taste is not. What they have succeeded in doing is something the public schools have not yet done, and that is to explore what I will call the "adolescent mystique" well enough to pay off in their particular commodity. One thing they maintain in their films is action, or keeping their pictures "busy." If the adolescent cannot be doing something, he wants to watch somebody who is. Nicholson and Arkoff use what we might call the "peer-sell." The formula they have worked up after "a decade of research," whether true or not, has meant success to American International Films:

1. A younger child will watch anything that an older one will watch.

2. An older child will not watch anything a younger child will watch.

3. A girl will watch anything a boy will watch.

4. A boy will not watch anything a girl will watch.

5. In order to catch your greatest audience, you zero in on a 19-year old male (p. 82).

In some respects, zeroing in (or as Lanier refers to the process, canalizing our attention) on the nineteen-year-old boy may be an empirically sound procedure. He has been out of high school for about two years, essentially on his own, and in confronting the external realities of the world, has probably formulated some sort of ego-ideal in relation to these realities.

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[2] Alan Levy, "Peekaboo Sex, or How to Fill a Drive-In." Life Magazine, July 16, 1965, pp. 81-88.

The issue of Esquire Magazine devoted to adolescence is essentially concerned with the buying power of the teen-ager, with all sorts of public relations research to determine what he wants and will buy in the largest quantities. The main drive in this research is keeping ahead of the teen-ager, because they estimate the life of a "fad" to be about four to five years. This is about the length of a high school generation, perhaps; and the nineteen-year-old is twenty-four or -five, an old man by then. One article, "In The Time It Takes You To Read These Lines The American Teen-ager Will Have Spent $2,378.22,"[3] indicates that the present estimate on teen-age spending in "freely disposable cash" is $13,000,000,000 a year. (This does not include such maintenance items as room, board, clothing, transportation and schooling.) It is expected to reach $20,000,000,000 by 1970. One wonders what the still small voice of the high school art teacher and the voicelessness of the high school without much art can do to develop a core of aesthetic standards and evaluative processes to fill the gap after high school when the freely disposable cash must go to maternity wards, drug prescriptions, furniture payments, and interest on installment buying. When this time comes, at least art museums are free to the public; and a stroll in the park may be the only recreation young adults can afford.

Having been victimized by the hawking of big business barkers giving them the old Madison Avenue peer-sell during their adolescence, it is well to ask how they as adults will make value judgments of their own. These adult value judgments are not just concerned with aesthetic matters or good and bad taste or design, but with voting for the best rather than the loudest candidate for office, evaluating the truths and essentials in a contradictory and sometimes disillusioning society, confronting the U. S. war activities with words of peace, and creatively using an increasing amount of leisure time. Having been strung out behind false true magazines about movie idols, who will their authorities be in the real stuff of living? All that is left for them is the aging movie idols who maintain their public appearances (at the risk of losing their public images) by advertising sedatives on television.

Many of the articles in the Esquire issue made no effort to really understand the adolescent. In not doing so, they have confused adults and parents, and reinforced stereotyped concepts of what being an adolescent is all about. Had the authors understood the teen-ager, the summarizing editorial, "A Last Word" by T. A. M. (p. 100) would not have denigrated the adolescents' need for self-esteen by categorically denouncing his "taste" in a manner typical of the 'middle brow' taste which Esquire represents:

> Remember that no matter how many millions of
> dollars are spent catering to your taste in

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[3] Grace and Fred Hechinger, "In the Time It Takes You to Read This the Teen-ager Has Spent $2,378.22." Esquire Magazine, op. cit., pp. 65-68, 113-114.

> music, your taste in music remains very bad. Even more millions are devoted to the study and treatment of your pimples, but that doesn't make pimples a good thing (p. 100).

The editorial was itself adolescent in its rationale. After reconsidering the issue, the taste of the arbiter is also questionable. As a magazine dedicated to the concept of "gentleman," it becomes in our society a spokesman for what the middle-class male eats, drinks, and wears.

From the historical point of view, we might equate today's youth with the terms of the rebellious youth of the Romantic period.* In accepting the products of the teen-age record companies, magazines, and movie entrepreneurs, the adolescents are accepting the taste of the "proletariat" (in the pre-Marxist, nineteenth century meaning) in opposition to that of their "bourgeois" fathers. That these things truly represent their taste is questionable. The parents, however, "tsk-tsk" their children's taste and pay for it, or encourage the adolescent to work and earn it all. Sally Kempton's article, "The Colder Children,"[4] suggests aspects of this. The girls seem to be satirizing themselves as well as the boys they emulate, as well as reflect the same point of view. Miss Kempton quotes one of the "colder" girls, Lucy, as saying:

> If you realize that everything you do is meaningless, you get to think that the most important thing is how you do it. So instead of trying to be like my father, I'm trying to be like the people down here (p. 60).

The Bronx and New Jersey youth gathering in Greenwich Village are just as much middle class youth indulging in the outcast groups as were Gautier and Lamartine. Their genius may be less, but their motivations seem to be the same. But there is that element of village youth, emulated by the others and "way out," for whom such behavior is not a result of parental conflict but a dead earnest aggressiveness against society, similar to that of the later Bohemianism of Murger and Champfleury. However, in our urban culture the rebellion against parental attitudes of the middle class youth and the more serious rebellion against society of the lower class youth operate side by side although in social cliques based on class level. The barriers between them are not necessarily broken down. The degree of rebellion and the battle sites differ between the urban youth, the suburban youth, and more or less small town and rural youth. The areas for their battleground are chosen for their responsiveness to the tactics employed, depending upon the region; i.e., bowling alleys, drive-ins, diners, roller-skating rinks, movies, shopping centers, beach stands, high school parking lots, and drag strips.

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*For a more comprehensive discussion of the Romantic movement as a period of youth's rebellion against the older generation see Arnold Hansens' Social History of Art, Vols.

Sally Kempton, "The Colder Children," Esquire Magazine, op. cit., pp. 59-61, 109-110.

We are concerned with the true aesthetic judgments and the real "taste" of the adolescent. This area has not been fully researched or investigated; but we can be reasonably sure it exists, to what ever degree the adolescent may cloister it. Friedenberg, in The Vanishing Adolescent,[5] distinguishes between the "free choice" of the adolescents and that which is imposed upon them by an adult imagery of what adolescents are supposed to like and to be like. Elvis Presley is not to Friedenberg a "free choice" hero. That these people and fads are not based upon free choice but on parental disapproval of what their choice is assumed to be is suggested by the ease with which certain fads fall from adolescent enthusiasm as soon as they rise to adult acceptance. This is seen in the shift of the Twist from the adolescent level to the adult level, and the subsequent decline of Chubby Checkers. It might also have happened to the Beatles, as adults responded favorably to their movie "A Long Day's Night," and the poetry of John Lennon. However, with their new movie "Help!" they seem to be taking status among teen-age classics, as did Elvis Presley. From this it would seem Rock and Roll, Presley, and the Beatles are not examples of adolescent taste, so much as weapons used by adolescents in their conflict with parental authority and middle class taste. But many adolescents (or children in general) are a type of leisure class which has the time and energy to exhibit and sustain an interest in these things which adults cannot follow. Friedenberg tells of their serious attention and depth of knowledge and appreciation during the Newport Jazz Concerts. I remember a whole balcony full of adolescents watching a Friday night showing of a British version of "The Phantom of the Opera" with serious attention throughout even the longest operatic sequences in a theatre in Huntington, Long Island. But one incident received astounding response. When I realized I had chosen a teen-age night to see the movie, I got a loge seat to remove me from the area of giggling and gum-chewing. However, there was one scene which had a long operatic aria by the soprano interrupted by a tearing of a stage flat in the wings. As attention turned to the tearing, an object was seen ripping through the taut, muslin down-ward and a rope extending above it. When the object broke through, it was body hanging by the neck that swung across the stage in a beautifully graceful sweep which brought first a gasp from the balcony, and then applause. There was no giggling over their gasp and shock, but the applause was sheer aesthetic response to the competent handling of suspense and the revelation of horror in a beautiful setting tastefully presented. This audience was at other times quite capable of some form of Beatle-mania, a behavior which seems best defined in Friedenberg's phrase "false personalization."

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[5] Edgar Z. Friedenberg, The Vanishing Adolescent. New York: Dell Publishing Co., 1962.

It is this "false personalization" which prevents adults from understanding the true aesthetic standards of adolescent youth. The core of their sense of appreciation can be determined if enough time and patience is extended to understand them and investigate what that appreciative core is. However, first we must accept their rebellion and accept them for what they are trying to achieve through rebellion. Accepting them does not mean tolerating or just putting up with them but accepting them as seriously involved in trying to find their relationship to our society, to determine their ego-identities in that society, and to do it without demeaning their need for self-esteem. In teaching aesthetics and art appreciation, it is just as important to begin with the tastes of the student as it is to begin at his reading level to improve his reading.

To discuss taste and art appreciation with the idea of raising their level of artistic appreciation is just as disrespectful of their self-esteem as it is to reduce them through ridicule or snide reference to pimples, which to them have the stigma of a pox. Our efforts should be directed toward (1) widening their range of choices for appreciation within our culture past and present; (2) understanding the processes of evaluation necessary for enriched appreciation; and (3) recognizing the role that the process of appreciating plays in that aspect of human existence not related to procreation, food consumption, and protection against the cold. To do this, we must first accept adolescence as a stage of development toward adulthood and understand how this stage is effected by society and our culture.

Adolescence as a Developmental Stage

Although adolescence is a stage of "becoming," those psychologists dealing with the concept of "becoming" in existential psychology; i.e., Rollo May, Abraham Maslow, Gordon Allport, do not seem to have concentrated enough attention on the area of adolescent growth for us to use them here. We turn then to three of the most popular referrents on child psychology by school psychologists, Erik H. Erikson,[6] Harry Stack Sullivan,[7] and the aforementioned book by Edgar Z. Friedenberg, The Vanishing Adolescent.

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[6] Erik Z. Erikson, Childhood and Society. New York: W. W. Norton, and Co., Inc., 1950, pp. 219-231.

[7] Harry Stack Sullivan, The Interpersonal Theory of Psychiatry. New York: W. W. Norton, and Co., 1953, pp. 245-310.

In his book, Childhood and Society, Erikson defines eight stages of man. Each stage is considered a period of growth and psychological conflict, thus the word, "versus" in his list. They are:

I. Infancy: Trust vs. Mis-trust

II. Early Childhood: Autonomy vs. Shame and Doubt

III. Play Age: Initiative vs. Guilt

IV. School Age: Industry vs. Inferiority

V. Adolescence: Identity vs. Identity Diffusion

VI. Young Adult: Intimacy vs. Isolation

VII. Adulthood: Generativity vs. Self-Absorption

VIII. Mature Age: Integrity vs. Disgust and Dispair[8]

Our concern is with the fifth stage, identity vs. identity diffusion. Through all of the stages there runs some form of the search for identity, if not in relation to society, then in developing a clear image of oneself.

According to Erikson, in the fifth stage the adolescent's search for identity is centered in his relationship to society and the finding of a significant place in that society. The successful resolution of the previous stage, Industry vs. Inferiority, occurs with the "establishment of a good relationship to the world of skills and tools" (p. 227). This might indicate why, having established this relationship, a strong criterion of worth or evaluation of worth in the mind of the adolescent is "competency," which will be discussed later. However, renewed sexual growth raises new questions for him about his previous "samenesses and continuities" which he fairly well resolved in previous stages. Erikson writes:

> In their search for a new sense of continuity and sameness, adolescents have to refight many of the battles of earlier years, even though to

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[8] Milton Rokeach, Three Christs of Ypsilanti. New York: Alfred A. Knopf, 1964. Note: This concise listing of The Infancy-Mature Age classification accompanying the Eight Stages of Man of Erikson, is from Rokeasch in a fn. on page 312. Erikson is not that concise in Childhood and Society, but may have been in his article, "Identity and the Life Cycle," Psychological Issues, Vol. I, Monograph 1. (1959), also ref. to by Rokeasch (fn. p. 21).

> do so they must artifically appoint perfectly well-meaning people to play the roles of enemies; and they are ever ready to install lasting idols and ideals as guardians of a final identity: here puberty rites "confirm" the inner design for life (p. 228).

Within this framework it is quite easy for us to accept taste as the battleground on which the conflict between adolescent and adult authority is fought. There are other areas of conflict in youth's rebellion against the previous generation, but "taste" is the safe battlefield. From such a conflict, youth can enter young adulthood and return to middle class morality,[9] scratched but essentially chaste and unscarred or maimed, bearing their shields but not on them. An integration is taking place in the ego identity, which is "the accrued experience of the ego's ability to integrate these identifications with the vicissitudes of the libido, with the aptitudes developed out of endowment, and with the opportunities offered in social roles." The final ego identity is the result of a confidence in the sameness and continuity they find in themselves and with what others find in them, ultimately resulting in the "tangible premise of a career" (p. 228). The security of their ego identities is securely buckled to their sense of self-esteem.

In previous generations, the ideals and idols of which Erikson speaks, which give a constancy of concept for the adolescent, was called "hero worship." In this rather disillusioning age of non-heroes, they have the teen-age idol. If this is the case, for good or bad, commercial enterprises oriented to the teenager have supplied something for our youth, which parents and teachers in the older generation have not. As close as we have come to what might be a genuine hero, in John F. Kennedy, the image has been confused by a commercialism which monthly alternates the face of his widow with that of Liz Taylor on the cover of Modern Screen.[10] The monuments to the greatness of the astronauts and sports heroes are picture cards in packages of bubble gum. It is not likely that in this day and age a Carlyle will arise to write an essay on "Heroes and Hero-Worship," or that a young writer will develop the devotion to Elvis Presley that Stendhal had for Napoleon.

It is also significant that the security of an adolescent's sense of "his meaning to others is evidenced in the gangible premise of a 'career'" (p. 228). In our American society the values of monetary success (external values) is the focus of the good life as contrasted to the European contentment with cultural (internal) values. When our public schools expect them to decide on a career by the age of thirteen so that the guidance departments can schedule their classes, this inability to decide upon an "occupational identity" greatly disturbs young people. As Erikson further indicates, "To keep themselves together they temporarily over-identify, to the point of apparent complete loss of identity, with the heroes of cliques and crowds" (p. 228).

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[9] Note: For further discussion on the concepts of middle class morality, and the Protestant ethic, I recommend: W. M. H. Whyte's The Organization Man, New York: Simon and Schuster Co., 1956.

[10] Dixie Harris, "And This, Dear God, is What They Read." Esquire Magazine, op. cit., pp. 50-51, 105-108.

This over-identification with their adolescent role for lack of an occupational identity, as a reinforcement of the adult image of their meaninglessness, may explain blue-jeans, frenzied mob scenes, identity through autographs and pictures, and identifying hair non-cuts. It does not explain the nature of that other syndrome of the adolescent mystique, their style of dancing. or if you will, noncontact-dancing, which, as a dance form is quite similar to primitive ritual dancing, and their response to it is the skill of being able to do it well. Since they have intimacy in parked cars after the dance, they do not need the contact on the dance floor as did the Victorian generations who developed the waltz or the later Tangos, fox trot, bunny hug, or black bottom. Although sexually suggestive, it is essentially puritan in its lack of actual physical contact. As such, it is completely within the limitations of middle class morality, although outside the limitations of the middle class concept of aesthetic bodily movement to music or the interrelatedness of two people moving in harmony to music. However unharmonious we may consider their body movements, they are quite expressive of the music to which they are dancing, and it is this relation between body movement and music which is the essential aesthetic of the dance art form. Erikson suggests that the cliques and loss of identity necessary for such idolatry is essential to initiate the stages of "falling in love," but it is only a sexual matter when "the mores demand it." He defines adolescent love "as an attempt to arrive at a definition of one's identity by projecting one's diffused ego images on one another and seeing them thus gradually clarified" (p. 228). It is because of this diffusion and clarification that, Erikson thinks, "many a youth would rather converse, and settle matters of a mutual identification, than embrace" (p. 228).

Their search for identity is emphatically related to adult society, and the concept of that society which is presented by the adults for them to relate to. It does not say much for that society if, in addition to being hero-less, it is also full of fabricated stories of those people whom they do idolize. This is evidenced in the Esquire article by Dixie Harris, "And This, Dear God, is What They Read" (see previous fn. 10). The article speaks of the respect that editors have for the discerning taste of the adolescent reader. It is mostly disrespect when this taste is supplied with trumped-up tales suggesting scandal and immorality however moral the stories may actually be. Publishers use deception as the basis for selling magazines in content and cover bally-hoo. Miss Harris tells of the cover for Motion Picture magazine (January, 1964) that read: "'I Love You!'. . . Connie Cries With Joy on Her Wedding Night!" However the exclamation occurred on an airplane and Connie was "simply overwhelmed with happiness" (p. 106). The cover of Movie Life (August, 1964) led off with "How Elvis Gets His Kicks Now!" Again the teen-agers are mis-led. Elvis got his kicks in August, 1964, by relaxing in Memphis. It might be that the teen-agers, understanding the subterfuge, play "magazine gamemanship" with the editors.

I suggest here, that curriculum development in art appreciation could deal with fakes and false representation in art and society. It could not only analyse the teen-age literature and movies, but could evaluate the presence of fakes, forgeries, true reproduction of an art work and cheap imitations, and the purposes behind them; as well as the differences between a religious altar piece and a plastic dashboard saint or a museum reproduction and a New York World's Fair souvenir "Pieta."

The use of literature on the high school level to show the student different cultures, ways of life, and its relation to reality is already well established in the curriculum. But such an approach suffers from a reading time lag. Only those students who have read the assignment know what the classroom discussion is all about; and a certain percent of the class will not have read it, nor will they ever read the assigned book, but they will fake their way through. However, an example of a visual work of art in the classroom has advantages not found in the novel reading course. The visual art product can have immediate response and discussion, exploration, and readily established processes of evaluation fron an aesthetic point of view as well as the relation of the object to the society in which it was created. It does not depend on reading, and thus is not fully dependent upon the academically oriented student for success of its learning value. Through further research and study, it can also take on an historical significance showing the changing role of the artist and the individual to his society and social progress.

Erikson, in his Eight Stages of Man, does not dwell on the sexual development of the individual as much as the social affectiveness in this development. Harry Stack Sullivan in his Interpersonal Theory of Psychiatry (previous ref. 7) deals more with the sexual aspects of ego identity than with the social. In order to further understand the nature of adolescent conflicts, we discuss Sullivan's point of view next.

According to Sullivan, there is a collision during the age of adolescent development between the lust (sex) needs and the intimacy (love) needs of the individual. This collision underlies the most cantankerous problem with which the high school classroom teacher and guidance department must deal. Because it is of such significance, is essentially underground, is such a delicate factor in personality development, and is so closely related with middle class morality, it is almost impossible to deal with sex effectively in the public schools.

The ego need for intimacy stems from previously aroused fears of loneliness, resolved in puberty by what Sullivan calls an isophiliac attachment, rather than a homosexual one. By this, he means an attachment to someone with the same identity as oneself. In this case, the sexual similarity is primary. During adolescence, the need for intimacy is transferred (it is hoped) to a heterophilic personality, or one of extreme dissimilarity. However, lust operates not as part of the intimacy drive so much as the drive for release of sexual energy through orgasm. As such, it needs contact with another source, which may be self-manipulatory or homosexual, if the necessary intimacy growth has not matured sufficiently for it to transfer into socially acceptable channels.

Since the adult middle class morality denies such contact, this seems a reasonable aspect of the suggestiveness in adolescent dance styles, the highly suggestive aspects of the teen-age magazines, and the pelvic movement in solo song renditions which throw teen-age girls into a frenzy. But the moral attitudes of their class predominate and the suggestiveness remains just that, balanced by the non-contact of the adolescents' interpersonal relationships.

Sexual curiosity and identification is stimulated and somewhat resolved as well as maintained in the gym shower rooms and high school rest rooms, with whatever voyeuristic or personal contact each student allows himself with the source at hand. Our social restrictions insure that sex must remain an extracurricular source of study, in spite of the significance it plays in developing the students' self-esteem and in spite of the threat to his sexual role in society. Those things learned in the restrooms, under the stadium bleachers and on the parking lot of the school ground ar not discussed or studied in the classroom of the school building. There are social reasons for this, and the consensus of our taxpayers and school board members in this respect must be maintained.

One of the most significant subject matters in the history of art, the nude figure, must be either ignored or introduced gingerly into art classes as a point of reference,[11] (see Charlotte Johnson's observations on Rodin's Age of Bronze). Photographs of Greek and Archaic Egyptian sculpture of the male nude are acceptable only from those angles which hide the genitals, are from the waist up, or exhibit the fig leaf of Adam. The female nude is more often acceptable. This area of adolescent investigation might be more healthily observed and discussed from an an art object than from pictures of the human form secretly. Discussions about the differences between the pornography of "vest pocket comic books," the soft-core pornography in the covers, center picture and bunny-girl aspects of *Playboy*, and the non-pornographic[12] idealization of the human figure could be of significant advantage in helping students evaluate these various aspects of our culture. Within the limitations of what can be tastefully observed in the classroom, the selection of the monuments would need to be well made, and other aspects observed through discussion only.

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[11] Ref.: For further discussion of the nude and figure drawing in the classroom, see Art Education, Its Philosophy and Psychology, Thomas Munro, New York: Liberal Arts Press, 1956, pp. 260-273.

Sullivan, toward the end of his chapter on "Later Adolescence" discusses what he calls: "Restrictions of Opportunity" and "Restrictions of Freedom." *Restrictions of Opportunity* are caused by other people, institutions, or "gross social facilitation." They effect those people who have "excellent developmental opportunity," but "are caught, perhaps chiefly because of the cultrue, in circumstances in which there are exceedingly restricted opportunities for further growth." The academically gifted student kept from college because of economic necessity is an example. The student of a fine artistic ability who never quite successfully competes in a commercial art world because of an inadequate high school art porgram is another. The great loss of creative recreational activity and the failure of students to get accepted in some colleges because of too much academic education and insufficient liberal arts education in high school are two more examples of restrictions of opportunity.

Restrictions of Freedoms of Living are defined as "the limitations that arise 'internally' because of handicaps in one's past, and not the restrictions which come under the broad classification of opportunity" (p. 305). During adolescence these may result from childhood traumas, lack of physical development, or ridicule from a teacher in a difficult learning area; i.e., art, reading, physical education. These handicaps are psychologically more significant than those of opportunity because over-coming them is "attended by complex ways of getting at least partial satisfaction for what one's restrictions prevent. . . ." The discharge of the accumulated tensions which accompany them result in "sleep disorders and the like." Sullivan has divided these restrictions into two areas, those of contact with others, and those of interest.

Restrictions in contact with others develop from a strikingly isolated way of life, and may result in *pseudosocial rituals*. He offers as an example the addiction to bridge of a "very select group of women in New York who have great socio-economic opportunities" but do nothing more each day than meet for bridge, plan to meet for bridge, and spend "many hours in a highly ritualized interchange with their fellows" (p. 306). Sullivan indicates that such pseudo-social rituals begin in late adolescence. Evidences of this seem to be in the non-contact dancing, in the street corner groups, or those who meet at small eating places. While these latter groups meet ritualistically and are bored with being together, their purpose in being together seems justified if something does happen to make being there interesting. The idea behind this seems to exist in being a part of the in-group although the in-group is doing nothing except being '*in*'.

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[12] Note: For further deferentiation between degrees of pornography see: Drs. Eberhard & Phyllis Kronhausen. *Pornography and the Law*, New York: Ballentine Books, Rev. Ed., 1964.

Restrictions of interest might also be the result of restrictions of opportunity. These restrictions result from those areas of culture or aspects of society when the individual has never had an opportunity to develop an interest. The bafflement which new movements in art create in the public's mand reflects the lack of opportunity for the public to develop an attitude about the historical roles which art has played in society and the aesthetics of art appreciation. However, there are some areas of communication and intercourse for which a person may have opportunity to develop an interest, but they are avoided by the individual. These are called *ritual avoidances*. Such avoidances reinforce the areas of restriction of interest, because involvement threatens the self-esteem of the individual. As Sullivan states it, the adolescent's "security depends upon avoiding a particular field or a particular subject" (p. 308). The adolescent may refuse to be interested (or show interest) in classical music because it threatens the security of his sense of self-esteem as it is seen by his peers. Such areas of avoidance may be pop-art, politics, religion, society, the natural sciences, sexual deviations, stream-of-consciousness literature, John Cage music, or baseball.

Ritual preoccupations are similar to this and also restrict the freedom of living. Ritual preoccupations may arise when an area of avoidance has been disturbed, as in discussions of religion which have never been fully investigated by the preoccupied. This might be an anti-religious attitude held by an adult who has never fully investigated its source which, when touched off in social discourse, consumes his thought and discussion for the remainder of the evening or until his wife suggests changing the subject. Such areas of ritual preoccupation might be pop-art, politics, religion, society, the natural sciences, sexual deviations, stream-of-consciousness literature, John Cage music, or baseball. Perhaps one of the most prevalent preoccupations of the middle class is: what is wrong with the public schools. On the other hand, the teacher who keeps criticism of public schools as a ritual avoidance in lay groups may discuss it quite openly and freely with other teachers in the faculty room.

We open up the avenues of discourse, social inquiry and understanding for the adolescent when we decrease the restrictions of opportunity in the public schools. By increasing opportunities for the study of art and art appreciation and through related discourse on our society and culture, art teachers can mitigate the strength of these ritual avoidances and ritual preoccupations. It would seem that open discussion, the learning of evaluative processes related to society, would develop the type of conversive intercourse which Erikson feels affects the diffusion and clarification of ego identity in society; i.e., ". . . many a youth would rather converse, and settle matters of a mutual identification than embrace." Street corner sessions may become just that. It seems reasonable that rather than fail at keeping youth off the street corners we should try to influence their discourse while they are there by providing them with the evaluative processes to discuss what they observe around them intelligently.

Since it is only man's cultural enterprises which enrich his life and keep existence from being only work for survival and warmth, then it is avoidance of communication with cultural pursuits which creates a gap in the personality structure of the individual, in no way enriching society. The great increase in leisure time (which we are now experiencing) will present definite problems of unrest if our youth are not prepared to use it effectively. It must be used productively as a human enrichment, not spent in avoidance rituals and pseudo-social rituals.

Art and Middle Class Taste in the High School

In The Vanishing Adolescent Friedenberg's interest in adolescent growth is more related to society and the public schools than either Erikson's or Sullivan's; that is, his concern was not to fit it inside a developmental framework as they did. Of the two, he tends toward Erikson's theories of conflict with society and refers to Trilling's[13] assertion in substantiating his theory: "Conflict between the individual and society. . . is inherent in the development of personality by the standards of Western Man" (p. 33). Friedenberg believes the adolescent conflict with society is that conflict which Trilling feels so inherent, "no matter how old the individual when it occurs" (p. 34). This is the conflict by which the individual learns the subtle, complex, and precious difference between himself and his environment. It is a dialectical conflict which leads, "as a higher synthesis, to the youth's own adulthood and to the critical participation in society as an adult" (p. 34).

I suggest that the adolescent's conflict within himself is between his childhood innocence and his growing realization of the degree to which reality exists outside of himself. I believe the end of innocence comes when children's games are suddenly seen as adult preoccupations. In Nabokov's Lolita, Humbert Humbert discovers that Lolita's expertise in bed, compared with his lack of it, is a result of her idea that they are playing a game similar to that she played with little boys and the dentist. He knows it is no children's game. The end of her innocence--not her chastity here, but innocence--came when she realized that with adults it was a game which continued long after the game board was put away. Such a confrontation with sexual reality may come vicariously. A knowledgeable eighth grade girl may read Daphne DuMaurier's Rebecca and realize during Maxim de Winter's account of his marriage to Rebecca what this shattering and evil woman was actually doing with her friends and cousin, and that it was similar to what little boys and girls do in a game called "truth or dare." The end of innocence for the boy who has not made proper adjustments comes when he moves from sex-play in the boys' room to sex-play in the public comfort station.

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[13] Friedenberg's ref.: p. 33: Lionel Trilling, Freud and the Crisis of Our Culture. Boston: The Boston Press, 1955.

All of these conflicts between innocence and reality are not concerned with the awakening of an adult sex-consciousness but the awakening of any adult reality which is in opposition to much of what the child is taught in his home, school, or church.

The end of religious innocence comes at about the age of twelve or thirteen with some children when they first question the justice of God's distribution of souls between heaven and hell. I have not found this observation in books on adolescent development, but there is enough evidence to warrant further consideration of it. In talking with young people who question their religious teachings, speak of hypocrisy in the church, or of their inability to accept some of the doctrines, I have found their first unanswered questions most often occur about this age. We have historic precedent also for this observation. Jesus was found in the temple questioning the doctors and teachers at the age of twelve. Lord Raglan in The Hero[14] cites occurrences in the traditional legends of heroes lives in which they are in opposition to their parents or the older generation and in some instances of western civilization (Oedipus, Romulus, and Theseus) kill the father. In the legend of Jesus he does not kill; but he does question the religious doctrine of the scholars (St. Luke II-41-51). Horace Mann rejected his Congregationalist teachings of predetermination when his brother was drowned and condemned to hell. Horace was twelve or thirteen. Not all episodes need be so dramatic. A verse in the Bible can do it if it raises the question of fairness or justice in the mind of the adolescent which his Sunday School teacher cannot solve except by insisting upon not questioning the will of God. Although religion should not be taught in the public schools, the various roles that art has played in the religions of the world leave open excellent areas for discussion of the place of religion in society.

The end of innocence in the home comes with seeing parents cheat on income tax after lecturing them about cheating in school, with seeing them lie to each other after being punished for lying to them.

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[14] Lord Raglan, The Hero. New York: Vintage Books, 1956, Chapters XVI-XVII.

Innocence and reality exist side by side in all of us as adults, but the opening conflict begins at this age and remains a disturbance which effects the adolescent's response to his culture. These conflicts require some evaluative process to maintain a balance between the two opposing belief processes. If these evaluative processes are not taught in the home, then they might reasonably be taught in the schools because the success of our social and cultural structure depends on this ability to evaluate both the real and the false values so constant in social unity and progress.

Friedenberg lists how agencies of authority figure in the life of the adolescent according to time spent in contact with them: first, the home; second, the school; and third, the church. The school is a major importance in helping the student structure an evaluative process for confronting society, but it is also his major opponent in the adolescent's conflict with society. The school's effectiveness is handicapped by two factors. One, the majority of the teachers in the public schools, as cited by Riesman in his introduction for Friedenberg (p. 12) represent the lower middle class and the upper working class population. In moving up the social ladder, the children in these two economic class the classroom teacher their status symbol. In choosing teaching as a profession, they hope to receive respect and authority, but bring with them their lower-middle and upper-working class moral concepts and tastes. The second lies in the public nature of the schools. They are a public body and must operate within the moral and religious beliefs of the home although side by side with them. There is a domain inside the belief system of the family unit which the public schools may aid, but cannot violate.

In his book, Three Christs of Ypsilanti (previous fn. 8), Milton Rokeach differentiates between types of systems of beliefs and continues the area of inquiry begun in his previous book, The Open and Closed Mind.[15] The first are the primitive beliefs; the second are the non-primitive beliefs. The primitive beliefs are self-identificatory, social and physical. Self-identificatory beliefs are the type put on application forms: My name is Robert Saunders, I am a W-A-S-P of Welsh, German and English descent, a natural born American citizen, and so on. Social beliefs relate to family and society: that is my mother, my father, my relatives, my neighbor, my teacher; or these are my friends with whom I associate on the street corner (in a pseudo-social ritual) every evening after dinner. Physical beliefs relate to material objects: this is a typewriter; this is a desk; that is my house; my school building; our lamppost--that is my self-identificatory initial cut in its side. These primitive beliefs are maintained and strengthened by self-constancy, person-constancy, and object-constancy. When the primitive belief structure breaks down, the result is psychosis and the complete divorce from reality.

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[15] Milton Rokeach, Open and Closed Mind. New York: Basic Books, Inc., 1960.

The non-primitive beliefs are more flexible. Although they are aspects of self-identification and may be affected by threats to self-esteem, they are not taken for granted as are the primitive beliefs. Rokeasch divided them into three groups: 1) beliefs about the authorities to rely on concerning controversial subjects; 2) peripheral beliefs derived from these authorities; and 3) inconsequential beliefs. These three aspects of belief can tolerate differences of opinion without affecting the personality structure of the individual. The adolescent can recognize the teacher as an authority figure but may not adopt him as his own. He may accept his peer group instead. A statement on some moral concept by Ringo may have more weight than a similar statement by the school principal or a parent. In the adolescent's conflict with middle-class taste of his parents and teachers, he accepts the beliefs which accompany his choice of authority figures which reinforce his armory of weapons to win the conflict. I am of the opinion that he accepts the hootenany and bally-hoo of the commercial enterprises and the mass activities of his peer groups, not as representative of his own taste, but as weapons in the conflict with home and school authority figures. Whether the conflict is ever really won or lost, he leaves these superficially assumed authority figures and their peripheral beliefs behind as he grows further into the career identification of young adulthood. His response to these things in later life will not be from an aesthetic point of view but as a nostalgic reminder of his youth. Not all authority figures can be so easily dispensed with, but those of taste can be. Those which take a longer time to overcome, if they ever are, depend upon the depth of their need in the personality development of the adolescent. Family, class, peer group, ethnic and religious groups, political and nationalistic groups are all groups related to this essential authority figure. Within this context, there are negative as well as positive authority groups which differ with each individual depending upon his learning experiences within the historical context of his social structure.

Rokeach has a "broom closet" category for those beliefs dealing with taste called inconsequential beliefs. If changed, these beliefs do not effect the total system of beliefs in any significant way. They are not usually moral or religious but relate to taste, appreciation, and cultural aspects of society. Although termed "inconsequential" they are not insignificant in the personality structure of the individual, but "form what social scientists call an ideology." Rokeasch states that, "Along with the identification with authority on which they are based, they provide the individual with his sense of identification with a given group" (p. 25).

With taste being an area in the inconsequential belief patterns of the individual, we find reinforcement of the opinion that the area of taste is the ideal battle field for the conflict between the adolescent and society. An art appreciation program, structured to develop evaluative processes, provides the arena for the joust, as well as a practice area for adult decision making concerning social, cultural, political, and aesthetic choice necessary for ego identity with the cultural aspects of society. The purpose, again, is not to "raise" taste or to establish a heirarchy of appreciation in the arts, so much as to broaden the range of choice in areas of appreciation free of class distinctions. It is the act of appreciating that is significant in enriching human existance. What is appreciated is significant only as a form of status identity within the class context. This is based upon the esstential need of the adolescent to find his ideas, taste, and appreciations worthy of consideration by an adult population, and respected for what they represent to him. In so doing, the art teacher reinforces the adolescent's self-esteem, as well as aids in his self-identification with the adult society and culture of which he will be a part. That such investigations of the arts will lead to a "higher level" of aesthetic appreciation by eliminating this as a ritual avoidance area will have to be empirically studied. As a conceptual possibility, it is reasonable to suppose it will.

We have seen in the historical development of art appreciation in the schools the concept of a hierarchy of art developed out of class mobility during the democratization of society and the arts. The place of art appreciation in our schools is still basically related to a class concept. The college preparatory students who are non-art majors are given art history and appreciation as an academic course (because that is the area in which they excel). But this thinking does not reflect the present needs for art appreciation as reviewed here. If we have what Vincent Lanier in his excellent study of art curriculum development, Teaching Secondary Art, calls a "student oriented" curriculum, then each school system and each school within the districts of wider economic range must determine the taste and aesthetic needs for evaluation of the economic class which constitutes the majority of its school population.

W. Alliston Davis, in his "Child Rearing in the Class Structure of American Society"[16] observes that sufficient sociological studies have been made for us to say that "no studies can henceforth generalize about 'the child.' He adds, "We will always have to ask, 'A child of what social class, in what environment?'" (p. 226). "Even at the lower end of Veblen's turnip, we have strong differentiating social and cultural drives between the lower middle and the lower classes."

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[16] W. Allison Davis, "Child Rearing in the Class Structure of American Society," Source Book in Marriage and the Family, Ed. by Marvin Sussman. Boston: Houghton Mifflin Company, 2nd Ed., 1962, pp. 225-231.

Davis suggests that "the most crucial dilemma of our thoroughly middle-class teaching and social work staffs" is the ineffectiveness of middle class values upon the great masses of lower class children and adults who continue to remain "unsocialized and unmotivated "from the viewpoint of middle class culture." He offers two reasons for this failure: 1) because they are humiliated and punished too severely by teachers for having the lower-class culture which their own mothers, fathers, and friends approve; 2) because emotional and social rewards are systematically denied to the lower class child and adult by the systems of priviledge existing in the school and in larger society" (p. 226).

The fine arts, as representation of an aristocratic or upper class taste has a significant lack of significance in the lower class culture. But the history of art and art appreciation can certainly find art monuments leading to better understanding of their lower class culture. The paintings of Reginald Marsh or Paul Cadmus about Coney Island might begin discussion, as well as the paintings of the Ash Can School, or Philip Evergood's Lily and the Sparrows. Rauchenberg's Mattress should certainly relate to their awareness of social reality in art. This material is essentially representational and relates well to their sense of reality. A wide range of material is available form the socially conscious painters of the depression era to have meaning to the less urban and more rurally located classes; i.e., Sternberg's paintings of coal miners, or Curry's farmers.

Art appreciation courses would be developed around a conceptual or topical basis. The New York Graphic Society is preparing a series of books, Man Through His Art. Volume I, "War and Peace," and Volume II, "Music," have been completed. Others in preparation deal with Man and Animal, The Human Face, The Family, Festivals, Nature, Man at Work, Charity, The Vision of Bliss, Death, Dreams and Fantasy, The Experience of God, and Love and Marriage. What they have presented so far is very much on the fine arts level; but in the development of any course such as this, the art teacher must depend upon his own resources. He will be creating his course around his students, and the course may change with each student group. It seems that most essential criteria for selection of topical material or art product would be "What art monument or art product best includes the essential elements for rich discourse around whatever particular theme is being discussed." The art teacher has a professional stake in art appreciation. We do not yet know what stake the pupil has in it. That is our present dilemma.

Having reached this point in our review, it might be well to conclude with a discussion of those standards which the adolescent might best relate to in a work of art.

Value Judgments of the Adolescent

This is an area which is only now becoming seriously investigated. Beittel,[17] in a paper presented at the NAEA Conference in Philadelphia (April, 1965), indicated that students did better art work and showed greatest growth when allowed to establish their own criteria for what a good painting should be, rather than to accept those established by the teacher.

Lambert Brittain, at Cornell University,[18] in research with seventh and eighth graders has been trying to determine the extent to which the levels of child development in art continue through adolescence and what form they take. In a rough draft of his findings, he indicates that boys turn toward mechanical devices, cartooning, cars, weapons and war, while girls are concerned with horses, clothes, and glamorous portraits. "Abstract art is looked upon as being unrelated to his own behavior. . . (and) often used as a screen rather than as a natural form of expression" (p. 5). For the boy adolescent, art consists of the world around him--in the fire hydrants, license plates, cars. For the girl, it consists of a similar sense of reality emphasized in flowers and trees. Girls also show a strong interest in the human being and in personalities.

This emphasis on personality is quite reasonable within the context of adolescent growth. That it has additional significance might be found in a discussion of their slang terms, in the aforementioned Esquire, "What Are They Saying?"[19] A breakdown of the terms they invent to describe in their own language those things which are significant enough to develop a special 'in' terminology shows an emphasis on interpersonal relationships, parents, and personality types. Terms related to taste are mostly concerned with wearing apparel. Another significant area is action terms, dealing with "doing" or not doing something. It is pointless to mention any of the terms, because they will probably have changed within six months of the article.

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[17] Kenneth R. Beittel, "Effect of Self-Reflective Training in Art on the Capacity for Creative Action." Pennsylvania State University unpublished report. Project No. 1874, October 1962 - December 1964.

[18] W. Lambert Brittain, "An Exploratory Investigation of Early Adolescent Expression in art," Project E-5154, New York State College of Home Economics, Cornell University, dittoed rough draft of first report, 1964-65.

[19] Jim Wylie, "What Are They Saying," Esquire Magazine, op. cit., pp. 44-45.

This interest in personalities is projected into their drawings of themselves. Brittain observes that when the junior high student projects himself into an adult world, it is as an "ideal self, as a movie star, a model, or someone with a great deal of success or power" (p. 11). It is reasonable to deduce from this that those items which interest the adolescent in his drawing, as subject matter, would also recieve significant response from the art monument used for instruction and discussion.

Friedenberg emphasizes that in addition to a sense of justice being the main standard of evaluation used by the adolescent in judging society and his culture, the second major criterion is competency. Charlotte Johnson reinforces this observation from the vantage point of her discussions on art with adolescent groups. The boys are especially enthusiastic about the way the artist achieved a certain visual effect, and ask "How did he do it?" "What materials did he use?" "How did he get it to look so real?" The criterion of representation in a painting is reasonable when we realize that the adolescent is comparing everything with a changing concept of reality. His visual knowledge of an object gives him an immediate reference point for his aesthetic response.

The same emphasis on competence in another person's work of art is essential to his own orientation. He is greatly concerned with doing; and building a successful piece of work with his hands, even skill at performing adolescent dances, is judged by competence. This need to explore and construct with his hands in direct contact with a material may be reflected in what Sullivan describes as the lust drive, contact with another body.

Whatever the interest in hot-rods and assembling them and designing them, it is also reasonable to look upon the hot-rod as an adolescent art form. The hot-rod is even possibly the adolescent art form. As an art product, it also comes closest to being wholistically a complete aesthetic structure. In the original Greek meaning, as we have seen, aesthetic meant sensory perception in all its factors. Through the Victorianization of the word, the more animalistic senses (smell, touch, and taste) have been repressed; and the word is now associated with intellectual analysis of art (visual) or music (auditory). However, the car to the adolescent has the full range of aesthetic responses. As he recreates a new idea out of an older car body, paints, polishes, and pinstripes his car, he receives a creative and a visually aesthetic response. As he polishes the car, his hand and the cloth move over the curves and along its body which presents a tactile aesthetic response. When riding in the car, the feel of the seats against his body, the smoothness (or the lack of smoothness) of the ride also receive tactile responses. The sound of the car as it moves from one gear to another, or cuts out in a drag, as it is revved up, and worked on to get just the right sound out of the motor, recieves auditory aesthetic response. And the smell of the interior, the smell of the oil and gas at different times in its use, the upholstery, all receive olfactory aesthetic responses. This is a wholistic aesthetic appreciation, not just art appreciation necessarily, but aesthetic appreciation in which all factors of sensory perception are utilized. There is also existent in the car another most important element toward appreciation which Vickers calls "friendship." The car to the adolescent is a love object. It receives his constant attention, care, and identification. When this is better understood in the aesthetic responses of the adolescent, it may provide new insight into the nature of car theft, or games like "chicken." As an art product the car has no function. But to the adolescent, function is essential. If it were just something to look at, the adolescent would perhaps respond as he does to his own art work; after he has achieved what he wanted to achieve, he would throw it away. Its purpose would have been achieved in the doing. There are non-aesthetic relations which the car has for the adolescent; i.e., freedom, sense of power, private world, but they do not fit into our discussion here. It certainly receives most of his interest, uses up energies of creative design and construction, and is an essential means of self-identification and eventual self-esteem if the hot-rod runs.

Toward Discovering the Adolescent's Taste

We have suggested repeatedly that the adolescent's taste is not what commercial entrepreneurs and bewildered adults think it is. To suggest what, under the adolescent's false personalizations, it might really be is presently beyond the scope of this chapter. In Brittain's study we have an indication of what the adolescent's subject matter in his art products might suggest it as being. But the act of appreciation, as observed by Marantz, must be considered in a different context; and other methods than Brittain's must be used to determine what the adolescent's likes and dislikes in the area of aesthetic responses and art appreciation are.

The most easily implemented methods would be those of allowing the adolescent to select what he thinks beautiful, and then investigate and discuss the reasons for selection. But this is a solicitation classroom procedure. The art teacher solicits the responses of the student to his choice; he does not try to instruct, except to help the adolescent understand and value his choice. Dr. David Martin, Educational Sociologist (USC), made various suggestions and recommendations along this line during a group session. The students might be asked to use a camera and take a roll full of pictures of whatever they think is beautiful. When these are developed, and displayed, the main question of inquiry would be, "Why did you take that particular picture?" Discussion proceeds from there.

In the same line of selection, they might be given a sum of money and told to purchase its total in things they think are beautiful from the five and ten cent store. The art teacher might provide them with a great pile or bin of art reproductions (fine), calendar art, magazine illustrations, comic books, prints, photographs and have them make the same selection. And then ask the same type of questions. Discussion is based upon how the student makes his choice. The very process of having the student become aware of these evaluations is part of his essential learning, as is knowing the aesthetic structure underlying the appreciation of anything. Learning to appreciate and why they appreciate what they appreciate is the essential goal.

It seems to me that all art forms have their own aesthetic structure, completely divorced from any taste hierarchy. There is good calendar art and bad calendar art, determined by the reason for decorating the calendar. There are aesthetically successful hot-rods and there are some which are unsuccessful in their aesthetics. Pop-art should be judged within the structure of the Pop-art aesthetic, not as it relates to Michelangelo's Last Judgment. But the study of paintings concerned with social comment might include both Pop-art, The Last Judgment, and our social realists of the depression era. One adolescent dance form or style might have different aesthetic characteristics than another. The popularity of one dance style, say, "The Fish," over another "Mashed Potatoes" or "Pony" might indicate which elements are necessary for a dance, there is an appreciative element based upon the skill of performance.

Our histories of art have emphasized the paintings, sculptures, temples and churches. As Glenn Patton observed, "Our art historians have overlooked cars and motorcycles, and concentrated on teacups and settees." To have any meaning to the adolescent, the settee would have to be studied in an historical context comparing it with the Victorian love-seat and the back seat of a car.

One art form, very much alive today, are the movies and television shows. It is perhaps the form which the adolescent knows best and has had continuous experience with since early childhood. In some instances this form develops as the formula for a type of picture, i.e., the American western has been copied by Japanese cinematographers as well as by European. But there had to be a recognizable structure there, whether the men on horseback are cowboys, samuri, or gladiatorial slaves. And in judging the western, the comparisons should be made with other westerns, not "Last Year at Marienbad." The horrow film also has an aesthetic structure; and when Hammer Studios started to make technicolor horror films, they had to overcome that had been a previous limitation which was considered essential--black and white only. The horrow film was the last type of motion picture contrivance to enter on a full scale into the technicolor field.

The problems of aesthetic structure which arise in transposing a novel into a movie are also considerable. One possibility is the comparative analysis of a book which has been made into a movie. Each has a particular audience, a particular form of communication (reading or seeing), and each has particular limitations which the other does not have. The movie cannot be as introspective as the novel. But the novel cannot be as immediately descriptive as a movie. What can be narrated by the novelist must usually be put into action (or at least dialogue) by the movie maker. As a personal aside: some of my students in New Jersey were secretly reading Peyton Place. They were not allowed to read it, except behind other books in study hall; and it was not acceptable for a book review. The movie version came to the local theater. So we made an optional assignment: everyone who could was to read the book and see the movie. I already had. We then discussed why the reviews on the movie considered it better than the book, as an excellent film of something which was not considered excellent in its original form. We discussed taste, differences of audience appeal, the rape scene, the introduction of a stepfather for the real father, and other incidences; in brief, the changes necessary partly for the change of art form and partly for the mass audience as a family unit (perhaps).

This assignment was extended into one which the students were asked to choose a story (short or long), or play if they liked, which had been transcribed into another art form; i.e., novel into movie or play, short story into same, play into musical comedy, novel into play. The choice was theirs. We discussed them and they wrote papers on them. One student did an excellent study of Tennessee Williams' Suddenly Last Summer with the Garden District, one-act from which it was made. Through the analysis of the movie, which she had originally seen with her mother, the meanings behind all of the action became suddenly a new insight into adult behavior. It took a week or more for her to realize what the movie was about, but the full depth of what the movie could teach her would have been lost in things she could not otherwise have put together. Previously, the movie had been an entertainment which she did not understand. Afterward, it had become an experience in the Deweyian sense. Another young lady chose as a problem, Porgy and Bess. She read the DuBois Heyward book, considered it from Gershwin's problem of making an opera for the stage, and finally Preminger's problem of making the stage opera into a musical movie.

Similar analysis of units and art forms within their own aesthetic structure lend themselves well to determine aesthetic appreciations based upon structure rather than merely on taste or the psychological report, "I like it" or "I don't like it."

The question is raised, "What to do after we find out what the adolescent's taste is?" David Martin's answer is to accept it, help them find value in it, get as much appreciation out of it as possible, and understand it. However, since taste, or the hierarchy of taste in the arts, reflects economic class concepts, then the adolescent should be given the range of possible areas for art appreciation for free choice. His restrictions of opportunity should be decreased as much as possible. But whatever is done should be honestly done. Since appreciation of art relfects social status, then title the course, "Meeting Status Requirements for Art Appreciation in the Upper Classes," or the middle classes. Say to the student, "What you like is fine and to be valued; but if you are going to college and plan to be a professional lawyer, doctor, or business executive, then you must become familiar with these novels, these art monuments, these types of movies and plays, because these are the things that the upper classes appreciate and talk about." But this knowledge cannot wait until after college when the student finds himself awkwardly unknowledgable at dinner or cocktail parties with prospective clients or their wives. It must become a part of his education early enough for him to build upon it through additional aesthetic experiences and feel at ease when discussing these things.

The lower class student also comes from an area where certain tastes and responses are proscribed for him by his cultural strata. To inflict middle class tastes in art, movies, lieterature upon him is a disfunction; because he cannot use them. The lower classes attend more movies and watch television more than do the middle or upper classes. Then this is an area for deeper appreciation and ability to evaluate and discuss; because through the cinematic media attitudes toward society, government, and the different class levels are formed. There are specific lessons of survival, social intercourse, and leisure time activity necessary to the working classes which do not operate on the middle class level. They include habits of speech, dress, sexual behavior, and cultural appreciation. The working class student then, should be allowed to choose his areas of preference, and respect them. But if he chooses to operate on a middle class or upper class economic level, then he must honestly be taught that the middle class speaks and dresses in certain ways, reads certain type books, sees certain type movies, visits art galleries and museums, and attends concerts. He must learn to do these things if he intends to fit into a middle class society with ease. If this area is filled, either in college introductory courses, or after college, there will still exist gaps in the student's cultural background which will keep him from fully identifying on his new economic level.

The adolescent who is going through the type of adolescent stages discussed here should be approached from the same point of view. He should be told that this is how one determines values in what he presently likes, sees, and dances to. And that when he reaches an adult society, such values are inadequate. He should be helped to accept these values for what they are now; but taught that when he becomes an adult, there are the other things which other adults will expect him to know and about which he will be expected to converse intelligently.

What has been suggested here are only reflections in an attempt to synthesize conceptual observations about the adolescent mystique and art appreciation. Empirical research is possible in some areas and more difficult in others. Longitudinal research might determine the ultimate effect of the commercial entrepreneurs on the taste and aesthetic appreciation of the young adults by successfully merchandising to them when they were adolescents. Further longitudinal research would have to be made to determine if the relating to aesthetic standards and evaluative processes are transferable to social and cultural changes. It would also be necessary to determine if such art courses in the secondary schools can supply the adolescent with some aesthetic core of appreciation which will replace his areas of avoidance toward the fine arts when he accepts his role in society after quitting the field of battle over the taste of his parents. Today's youth should have more significance for our economic structure than being an easy mark for the peer-sell. This alone makes the search for self-esteem impossible, except through false personalization.

As Friedenberg points out, "Regardless of the uses to which any society has put its schools, education has an obligation that transcends its own social function and society's purposes." The school's obligation is to "clarify for its students the meaning of their experience of life in their society" (p. 75). This is possible by helping the adolescent in his ability to perceive clearly and to evaluate effectively the stuff of his existence.

Chapter III

AN EXPERIMENTAL COURSE IN HIGH SCHOOL ART APPRECIATION

Vincent Lanier

In recent years art appreciation in American secondary schools has been a neglected and unsuccessful part of the curriculum. Designed primarily to promote among young people a love of what their elders deem to be the "finer things of life," art appreciation courses have been condemned for failure to do that job, or for that matter, any substantial job at all, with any degree of effectiveness.[1]

Those who come to this critical judgment from the orientation of art history place the blame on an impoverished teaching of the history of art while the studio-directed critic finds fault with the same courses for their ineffectuality in creating interest in both studio activities and in the consumption of studio products. Some who are conscientiously concerned with general education, though dutifully recording the need for some form of visual arts appreciation in the secondary curriculum, indulge in a sort of educational "hedgemanship." For example, Harry Broudy in his address delivered to the 1965 NAEA conference in Philadelphia, suggests that: ". . . art education programs cannot make a successful bid for inclusion in general education unless they combine with music, drama, and literature under some such course or area as aesthetic education." He goes on to justify his position as based on practical rather than logical reasons, ". . . because there just is not enough time to provide required courses for all the arts individually." His reasoning may be sound; and, perhaps, as a professional group, art educators need that very safety in numbers.

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[1] Richard Young in his unpublished doctoral dissertation "Contributions of Experience in the Visual Arts to the Education of Secondary School Students with Recommendations for Improvements," 1963, at Auburn University, concludes that curriculum and instruction in art for general education has been neglected and is in need of "realistic" teaching porgrams.

Even on practical grounds, however, it may prove to be that to surrender the separate art class in general education by banding with colleagues in music, dance, and literature will win the battle, but lose the war. As it is, we now have one term of art for some pupils. Will it be better to have one-third or one-fourth of one or even two terms which can then be whittled down more easily by the curriculum pressures in today's schools?

Furthermore, it is certainly possible that sustained exploration in new curricular and methodological directions may provide us with more effective means for doing what it is we decide art appreciation should do within its own sovereign domain. A re-examination of the objectives of art appreciation classes might offer desirable alternative goals. Rather than abdicate from our conception of the individual role of the visual arts in aesthetic education, we can explore this role more carefully, hoping to construct a rationale for art appreciation more convincing to the youngsters in our secondary schools.

Starting Where the Pupils Are

When we look at the present condition of secondary art appreciation, some fairly clear patterns emerge.[2] Despite considerable local variations, the types of art classes servicing secondary general education fall into the following categories: (1) expressive involvement in studio activities, (2) developing craftsmanship through studio activities, (3) generalized arts information through humanities study, (4) fine arts information through art history study, (5) developing taste standards through combinations of studio and art history activities. While these categories represent a fairly wide range of means, for the most part they appear to share a single end: the inculcation of an adult-formulated standard of taste upon teenage pupils. One question we may properly ask at this point is: Is this a viable goal for the secondary school of today?

A point of view commonly held by art teachers can be expressed by the colloquial statement, "Start where the pupils are." Courses of study amply indicate that most of us attempt to build curricula in a way calculated to attain some kind of bridge between making or looking at the fine arts and the students' prior experience. For example, in the studio class, when the material is strange, as may be the case with transparent water colors, the subject matter initially suggested by the teacher will often be familiar ones such as a local street scene, the circus, or a football game. Or, in the art history class, a study of the architecture of the past may start with a survey of fine buildings in the local community or in the general region. This idea is not unique to art. It is a generally accepted educational dictum that we should move from the known to the unknown and it is subsumed under more honorific terminology such as continuity, or vertical articulation.

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[2] For a detailed and illustrated examination of present secondary art appreciation, the reader is invited to examine: Ronald Silverman and Vincent Lanier,"Art for the Adolescent," Art Education, Chicago, Illinois: National Society for the Study of Education, 1965, pp. 119-125.

A necessary assumption inherent in this position is that in fact our pupils generally do not operate in the fine arts as art teachers define them. From the barrage of rock and roll music, comic books, beach party films, a go-go television programs, exotic named dance steps and long haired singing idols, this would seem not to be an unreasonable assumption. Doubtless many youngsters, usually from more educated families and perhaps depending upon economic class, do come to school with an already developed appreciation of the upper end of the traditional value hierarchy of art products. But a large proportion of our pupils undeniably possess an appreciational milieu of their own to which they respond with fervour, passionate if changeable loyalty, and often more than a little critical judgment. These are the pupils to whom we fruitlessly bring our adult and essentially "middle class" (with all its pejorative connotations) tastes, which we insist upon their accepting or attempt to cajole them into accepting. We may indeed start where they are, but we consistently want them to come where we are; and this at an age one of whose hallmarks has been described as alienation from the adult world. In effect, no matter how gently we speak, we exhibit contempt of their tastes, a low opinion of what are the vital arts for them.

This Berlin wall (to paraphrase Marshall McLuhan) that exists in many American homes and classrooms in the matter of taste can, if properly viewed, provide us with a new direction in art appreciation. Instead of attempting to entice or drag the teenager over to our side of the fence, why not join him on his side? Instead of trying to teach him about what we call the arts, let us take what he sees as the arts and teach him why and how he enjoys what he already appreciates. If we do this, we can capitalize on his own present aesthetic responses. We can, in fact, develop one aspect of that "aesthetic education" Broudy asked for in his statement quoted earlier. Perhaps the principal intent of art appreciation should not be to teach aesthetic response to art alone but, also, the value of aesthetic response itself, just as education should not promote only learning but the love of learning (which may in itself be aesthetic response). If indeed aesthetic response in any context is what Dewey called the summum bonum of experience, it is most of all the capacity for aesthetic response that we should strive to teach.

In order to identify this approach to art appreciation we can borrow a term from another discipline. In communications theory "canalization" refers to beaming a signal or message compatible with the comprehension level of the audience it is aimed at. We can call the concept canalized art appreciation. While the idea of canalization obviously derives from a preoccupation with the probably large number of secondary pupils whose tastes in the arts can be characterized as "popular," there is nothing in the idea that does not equally apply to its use with an upper middle class, "educated" school population whose taste standards already include the fine arts. The reader will note that canalization does not specify level, but merely indicates channeling the curriculum at the comprehension level of the pupil, whatever that level may be.

Furthermore, canalization, while it indicates concern with the response level of the pupil, is principally a major reorientation of curricular emphasis. Instead of manipulative activities in the studio or art history with lecture, slide film or even teaching machine, or classroom taste--fashioning, canalization proposes a collective verbal examination of the nature of the participants personal response to art. To this extent, canalization is largely new and untried and should be looked upon, at this point, at most as a promising conception.

Some Viewpoints in this Direction

It should be unnecessary these days to argue for the pervasiveness of aesthetic experience. But the reader who is unconvinced that "Beach Party" or the Beatles can be characterized as causing aesthetic responses is referred to Dewey's Art as Experience, particularly the first three chapters. One quotation from that work may be of use in illustrating the position.

> The sources of art in human experience will be learned by him who sees how the tense grace of the ball-player infects the onlooking crowd; who notes the delight of the housewife in tending her plants, and the intent interest of her goodman in tending the patch of green in front of the house; the zest of the spectator in poking the wood burning on the hearth and in watching the darting flames and crumbling coals.[3]

Granting this assumption of the pervasiveness of aesthetic response, we might note some other statements on the use of the "popular arts" as curriculum material for secondary education. David Riesman, writing in a social studies context in his Constraint and Variety in American Education written in 1956, notes that "A promising approach (in school use of commerical television) seeks to link the schools to the media by class discussion of popular culture figures such as Milton Berle and Marlon Brando."[4]

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[3] John Dewey, Art as Experience, New York: Minton, Balch and Co., 1943, p. 5.

Patrick Hazard, who as a high school English teacher had been a classroom practitioner of this viewpoint, described the example of a teenage produced, directed, and acted TV program on Michigan State University's ETV station which provided critical reviews of books, music, films, fashions, and even the Museum of Modern Art "Family of Man" exhibit.[5]

Almost 35 years earlier, Walter Barnes in a paper read before the National Council of Teachers of English (1931) stated that "literature experiences, in ever-increasing scope and variety, are purveyed by the radio and the movie, literature experiences as pleasant and, on the whole, as promising as those provided by books and magazines."[6]

Thus while there are occasional literary references to the use of the popular arts in the classroom and, more than likely, sporadic attempts by individual teachers to exploit this area of interest of many of their pupils, there seem to be no examples of systematic curricular organization in this direction. On the other hand there have been attempts both by individuals and groups to examine the realm of the popular arts and its relationship to the fine arts in a reasonably scholarly fashion. An early reviewer of this domain was Gilbert Seldes, whose book The Seven Lively Arts was published in 1927. A recent volume, Culture for the Millions, a report of a symposium on mass media with participants such as Paul Lazarsfeld, Hannah Arendt, James Baldwin, Arthur Schlesinger, Jr., Sidney Hook, and Frank Stanton, among others, presents both statements and the transcript of a discussion among the participants. Repeatedly the volume confronts problems of a popular culture broadcast by mass media into every corner of our society. Leo Lowenthal provides an historical and sociological analysis of popular culture in Literature, Popular Culture and Society and Alvin Toffler examines the present condition of culture in affluent America in The Culture Consumers.

However, aside from heated controversy over the existence or scope or nature of a present "culture explosion" by writers such as Harold Schonberg or Marya Mannes, or a rather terror at the contamination of high culture by the uncultivated masses by Dwight MacDonald, Randall Jarrell or Arnold Hauser (an example of which is the so-called Law of Rasberry Jam: the wider you spread it, the thinner it is), most authors in the field seem rarely to come to grips with the incontestable ubiquity of the popular arts. It is as if this distasteful fact is better left unsaid, as if a lack of recognition will somehow erase its existence. Leo Rosten explains this attitude:

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[4] David Riesman, Constraint and Variety in American Education, New York: Doubleday and Company, 1955, p. 130.

[5] Patrick Hazard, "An Experiment in Teenage TV," Clearing House, Vol. 30, No. 2, October 1955, pp. 113-114.

[6] William Lewin, Photoplay Appreciation in American High Schools, English Monograph, No. 2, New York: D. Appleton-Century Co., 1934, p. v.

> Modern intellectuals seem guilty about reaching conclusions that were once the a priori convictions of the aristocrat. It is understandable that twentieth-century intellectuals should dread snobbery, at one end of the social scale, as much as they shun mob favor at the other. But the intellectual's snobbery is of another order, and involves a tantalizing paradox: a contempt for what hoi polloi enjoy, and a kind of proletarian ethos that tacitly denies inequalities of talent and taste.[7]

Toffler is less charitable with one aspect of the intellectuals reaction to mass culture.

> . . . they can no longer claim a spurious superiority simply because they can show the stub of a ticket. . . . Obviously, for those who were raised under the ancien regime this is unsettling. It undermines their sense of superiority. Their exclusivity has been rudely violated. And so Mr. MacDonald laments that the Museum of Modern Art has grown from a tiny avant-garde institution into flourishing respectability, adding that "something seems to have been mislaid in the process." Something has been mislaid. But it may have more to do with self-esteem than with art.[8]

When the issue is squarely joined, the attitude of some of the authors is hardly ambiguous. Lowenthal writes:

> The counterconcept to popular culture is art. Nowadays artistic products having the character of spontaneity more and more are being replaced by manipulated reproduction of reality as it is; and, in so doing, popular culture sanctions and glories

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[7] Leo Rosten, "The Intellectual and the Mass Media," Culture for the Millions, Princeton, New Jersey: D. Van Nostrand Co. Inc., 1959, p. 82.

[8] Alvin Toffler, The Culture Consumers, New York: St. Martin's Press, 1964, p. 215.

> whatever it finds worth echoing. Schopenhauer remarked that music is "the world once more." This aphorism exhibits the unabridgeable difference between art and popular culture: it is the difference between an increase in insight through a medium possessing self-sustaining means and mere repetition of given facts with the use of borrowed tools.[9]

In contrast Stanley Edgar Hyman appraising the mass culture of today insists that its principal contribution is pluralism, ". . . making a wide variety of aesthetic goods available, rather than lifting us all half an inch by the great collective bootstrap."[10] He goes on to explain that "Pluralism assumes that there are many varieties of the good life; that we are not God; that none of us can say: 'My form of the good life or my values are for everyone.'"[11]

Hyman also suggests the possibility that ". . . mass culture throws up its own criticism in performers of insight, wit, and talent, and in forms of irony and satire, to enable some of the audience to break through it into a broader or deeper set of aesthetic values."[12] Some of the popular culture figures and items named by Hyman, Hazard, Rosten and others in this context include Groucho Marx, Fred Allen, and Mort Sahl, POGO, PEANUTS, and LI'L ABNER, The Catcher in the Rye, Guys and Dolls, and Pajama Game. Rosten goes on to point out that:

> Intellectuals generally discover "artists" in the popular arts long after the public, with less rarefied aesthetic categories, has discovered them. Perhaps there is rooted in the character structure of intellectuals an aversion, or an inability, to participate in certain sectors of life; they do seem blind to the fact that the popular can be meritorious. This changes with time (e.g., consider the reputations of Twain, Dickens, Dumas, Balzac, Lardner). And a Jack Benny or Phil Silvers may yet achieve the classic dimension now permitted the Marx Brothers, who--once despised as broad vaudevillians--have become the eggheads' delight.[13]

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[9] Leo Lowenthal, Literature, Popular Culture and Society Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1961, p. 4.

[10] Stanley Edgar Hyman, "Ideals, Dangers and Limitations of Mass Culture," Culture for the Millions, p. 131.

[11] Hyman, op. cit., p. 199.

[12] Ibid., p. 133.

[13] Rosten, op. cit., p. 77.

Whether or not there is indeed a gray area (which Dwight MacDonald calls ". . . a tepid ooze of Midcult. . .") and what proportion of our teenagers respond to these arts is problematical. That they do, however, respond to the more popular arts would seem difficult to deny to even the least alert observer. No doubt much of this response can be challenged as the product of social manipulation.

Edgar Friedenberg in describing the 1954 Newport Jazz Festival explores the reasons for ". . . the response of American youth to its sorry succession of Elvises." He claims that it is virtually impossible to resist the "saturation bombing" to which the communications industries subject the adolescent. In this sense, the teenagers choices of taste are not free choices but molded by forces in society.[14]

Nevertheless, whether free or contrived, singing groups and dances, magazine illustrated dress fads and specialized "languages" are rapidly replaced by more of the same and appear to provide at least for the moment some of the identity the adolescent seeks and some kind of stimulus for self-consumatory experience which if not identical is at least akin to the aesthetic response we wish to promote.

What Canalization Can Do to the Curriculum

While the general intent of a canalized art appreciation curriculum is to explore those aesthetic responses in which the pupils are presently involved, its specific format raises several problems. Chief among these is the problem of description of objectives.

Many school subjects share a difficulty in precise statement of their goals, primarily those subjects concerned, to a major extent, with developing appreciation or changing attitudes. The mathematics class, for example, can be designed to teach pupils to solve problems with algebraic devices. The measure of the attainment of that goal is to assess the behavior of the student in solving appropriate mathematical problems. In the painting class as well, we can measure the achievement of the pupil by some arbitrary scoring of his manipulative or organizational skill. For the art appreciation class organized to promote a change in attitude or an intensification of attitude, no such clear-cut behavioral measurement seems possible.

Perhaps because of their strongly affective nature, attitudes or appreciations themselves cannot as yet be carefully and systematically measured. We may speculate that one day a battery of devices such as heart rate, GSR, eye movements, and other presently unknown instruments may help to provide indices of appreciation. At the moment, however, we can only measure what the student says he knows, feels, and thinks about art. All of these responses are verbal behavior. We can, of course, appraise non-discursive behavior providing evidence of attitude such as the pupil's self-motivated visits to art exhibits or the number of books on art which he checks out of the school library or perhaps even the pictures he selects to put up on the walls of his room. But these are highly problematical measuring devices providing us with only a general sense of his attitude rather than any quantifiable information.

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[14] Edgar Z. Friedenberg, The Vanishing Adolescent, New York: Dell Publishing Company, 1959, p. 61-62.

Consequently, it is necessary to describe the objectives of a canalized art appreciation class in verbal behavioral terms. It will not do to say that the course is designed to promote "understanding" or "enjoyment" of art or, even, understanding of what factors influence our enjoyment of art, since we do not know when these events have occurred save by the verbal behavior of the pupil. It is for this reason that the course is entitled "Talking About Art." It is for this reason also that its main objective is described as "teaching pupils to talk about their own aesthetic responses and their artistic preferences." With this as the central goal, some systematic evaluative measurements can be made to determine the success or degree of success of the course.[15]

One further justification for the present emphasis on verbal behavior can be noted here. It was indicated by Elliot Eisner in his presentation of his attitude and information study at the National Art Education Association Conference in Philadelphia in April, 1965, that our young people appear to be hampered in their response to art by a dearth of linguistic tools. They literally do not know what to say about what they see.

Eisner writes that while language can limit what we see by a superficial labeling, ". . . the problem that I have found as I have talked with college students and college graduates about art was not that they had too many linguistic tools to work with, but that they had too few."[16] The canalized art appreciation curriculum provides a wealth of concepts, verbally identified, with which the student can approach a work of art or what is said or written about art. Not only can these concepts help him to see what he is looking at but can also help the teacher of art to discover how much he has learned of those concepts.

Finally a small but perhaps important point can be made about the effect of this type of course upon both the student's and the school's attitude towards the fine arts as a curriculum area. It may well be that both populations will be able to identify more closely with a course in which the mode of study is verbal rather than manipulative. Whatever its defects, this course is certainly "academic" in its orientation.

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[15] The reader is reminded at this point of the relevance of Smith's chapter on the Classification of Teaching talk in the Art Classroom.

[16] Quoted from an unpublished transcript of an address to the Ohio Art Education Association on November 13, 1964 at Columbus, Ohio.

The simplest way to explore the impact of the idea of canalization upon a secondary art appreciation course is to develop a model curriculum for such a course. A model curriculum will not only give the reader a concrete illustration for appraisal of the idea but does, in addition, offer the writer the chance to think through his idea out to the level of the classroom, where most educational ideas are ultimately bound.

Our canalized curriculum has as its main goal teaching pupils to talk about their aesthetic responses and their artistic preferences. It follows that the subject matter, the content of the course, will be the nature of aesthetic response and the range of available art objects.[17] While none of these are simple topics, they are no less appropriate to the secondary pupil than set theory in mathematics is to the elementary pupil.

Following this pattern of content, an outline of a semester plan for a 20 week (5 days per week, 50 minutes per day) tenth grade art appreciation course might look like this:

TALKING ABOUT ART

Unit I (10 weeks)	"I don't know anything about art, but I know what I like." An analysis of factors influencing how we see what we look at when we look at the arts.
Unit II (10 weeks)	"It may be great art, but I don't like it." A review of the visual arts, both popular and fine, available in the world around us.

These units take a close look at aesthetic response and some of the arts which provoke this response, channeled to the comprehension level of the particular class population. Each unit, then, requires a particular pattern of analysis which promotes the possibility of verbalization about aesthetic response and about art. In doing this, however, we cannot hide behind the obscurantism of some who claim that art cannot be talked about but only done, even while we suspect that the present level of talk about these subjects offers less than total revelation. Nor must we be confused by concepts such as that of Morris Weitz on the impossibility of theory in art. Without quarreling with his excessively parochial use of the term "theory," (for surely he cannot mean scientific theory) we can adopt his conception of the richness of a multiple theoried approach to art.

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[17] An interesting early idea having some close parallels to this organization is described in I. A. Richard's Practical Criticism published in 1929. Aside from replacing the examination of author personality in literary criticism with a structural analysis of the work, Richards also tried to study the reader's responses to literary art. He had some of his students read a number of poems of diverse quality and then report in detail all of their reactions, judgments and associations. These reports were carefully classified in order to provide among other purposes more efficient educational methods.

The analysis of aesthetic response offered here will simply constitute one way, among many, of looking at this subject, framed in its ways in order to make clear certain aspects of this subject which are of particular relevance to the needs of our school populations.

UNIT I

> "I don't know anything about art, but I
> know what I like."

The descriptive colloquialism introducing this unit is intended to raise questions about the kinds of factors which influence how we look at art objects. Obviously, looking at works of art, either popular or fine, is not a simple process. Not only is one's trained capacity to see formal relationships of color and line, for example, involved; but both the attitudes and information we have accumulated as members of social groups and as students in school impinges on our response to an art work. A spectacular example of these influences can be seen in the wide difference in viewpoint towards ballet which exists in Europe and the United States. For middle class Europeans there is no stigma of effeminacy attached to ballet, nor specifically, to the male ballet dancer. In our country, on the other hand, except for a relatively slim stratum of educated adults, both the dance and its male practitioner are looked upon with uneasy suspicion. To ignore or discount the influence of this attitude on the response of the individual towards ballet as an art form is to ignore a potent component of this response.

Now is may be asked whether or not this class of factors (i.e., social attitude) is truly a part of "aesthetic" response. We are accustomed to thinking of aesthetic response as that arousal in the viewer brought about by the formal qualities of the art work. But it would be pointless to insist on precise classification, which, conceptually, is a matter of definition. It can be demonstrated that social attitudes do, in fact, influence aesthetic response as in the case of ballet noted above; and all we need maintain is that as teachers we must recognize all identifiable factors operating in that area of response.

We turn again to communications theory for assistance in providing models for analysis. The process of making and responding to works of art may be diagrammed, as in Figure 1. The reader is cautioned to remember that the use of communications terminology is not meant to suggest that "art is communication;" but only that if looked at as the flow of a message, certain aspects of art which we wish to isolate for closer examination become clearer.

It is also necessary to set aside for the moment the encoding of the signal or message by the artist. Again, this is not to say that the encoding process is unimportant or that it does not have a bearing on how we receive the signal. It is only that in order to see the decoding process as clearly as possible we must keep it clinically separate.

The reader will also note that the terms aesthetic response and response to art will be used interchangeably even though it is recognized that response to art is only one of many kinds of aesthetic response including responses to other art forms, natural or non-man-made objects, and, indeed, events in experience. This substitution exists only in the interest of avoiding repetition.

Using the same model, we can look at those factors, pictured as screens or filters, which make up the decoding process (Figure 2). As is evident, no attempt has been made to order these factors or screens, so to speak, chronologically. Not only is such ordering highly problematical, but it may very likely be a function of individual difference rather than a generalizable pattern.

Factors Influencing Response to Art

1. Social attitude towards specific work

The first of the nine screens refers to the view towards a particular art work or type of art work which has come to the individual's attention through reading the comments of art critics or talking to others about it. It is quite possible, of course, to come to a work of art without any such prior specific conditioning, to come to it innocently, as it were. But in an age of mass media and group judgments, many of us are more than likely to "see what Genauer or Seldis has to say" about an exhibit before we go to see it. In fact, in many instances our attendance itself is based on the critical judgment of others--commonly in the case of plays or films, though less often in the case of art exhibits.

The extent to which this factor influences or perhaps interferes with our own responses is probably highly personal. One could use Riesman's terms and say that the inner-directed man is very little or

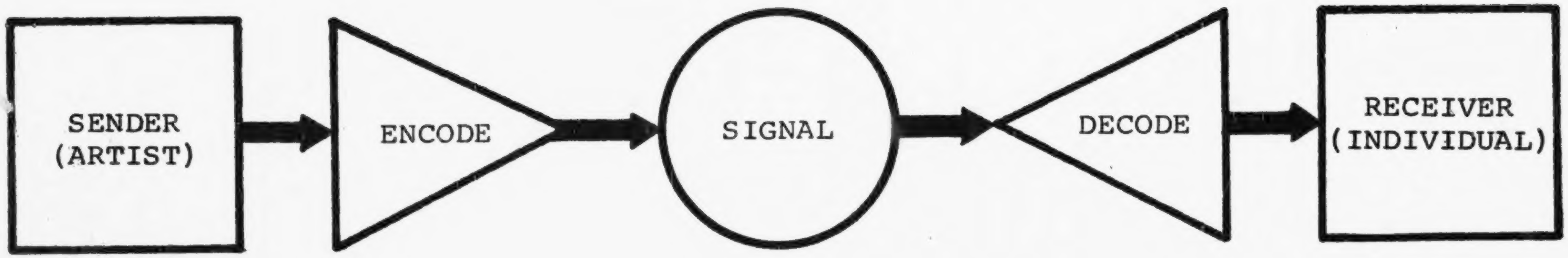
SENDER
(ARTIST)
ENCODE
SIGNAL
DECODE
RECEIVER
(INDIVIDUAL)

Figure 1 - Individual Art Experience as Communication

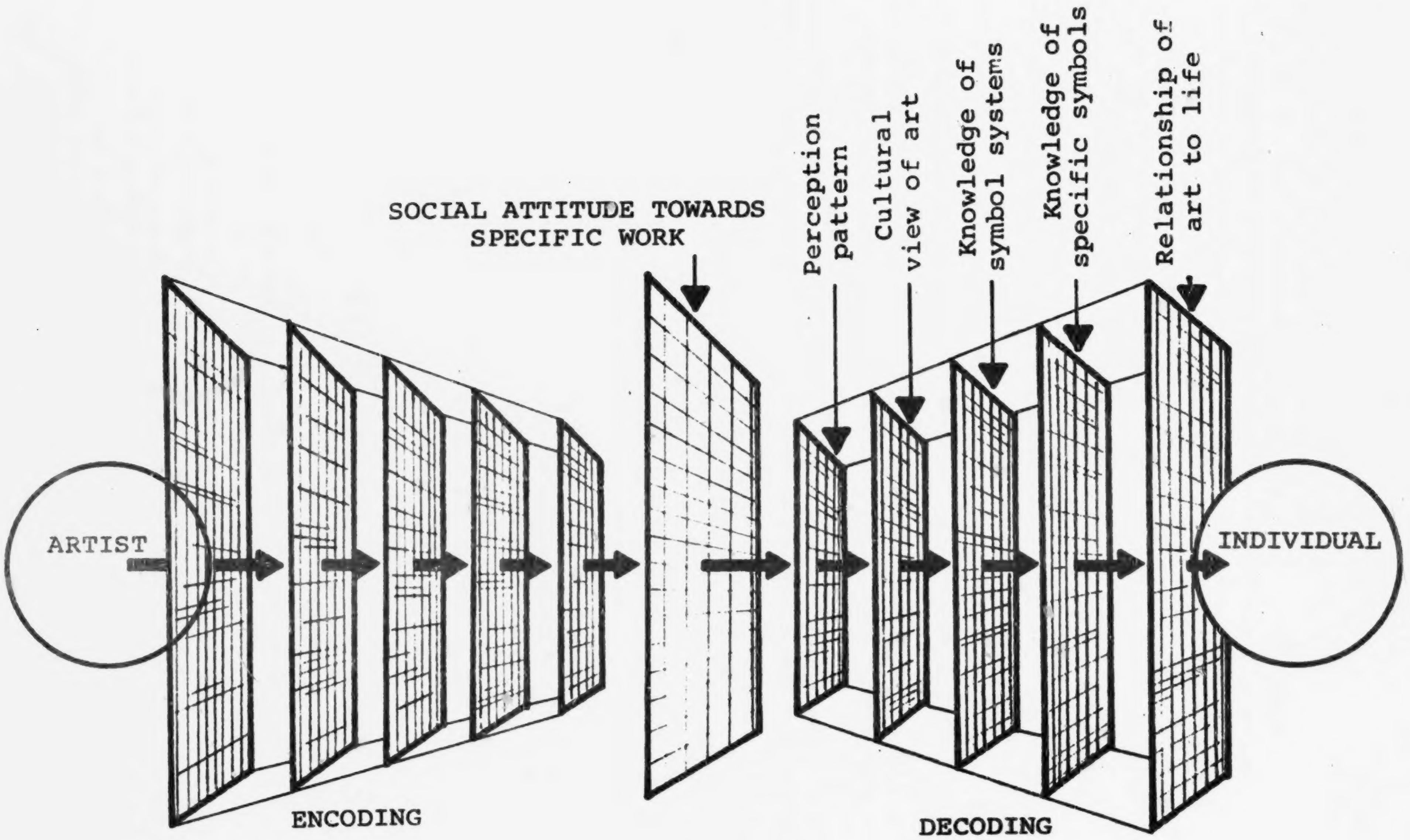
ARTIST
ENCODING
SOCIAL ATTITUDE TOWARDS SPECIFIC WORK
Perception pattern
Cultural view of art
Knowledge of symbol systems
Knowledge of specific symbols
Relationship of art to life
DECODING
INDIVIDUAL

Figure 2 - Decoding Factors in Individual Art Experience

not at all influenced, while the other-directed person may simply adopt another's judgment for his own. A very piquant illustration of this point is made in Miller's New Yorker[18] cartoon which is Figure 3. As amusing as the cartoon may be, one must regretfully confess that it illustrates a far too common mechanism in the adult world of art. At the same time that we as adults smile patronizingly about the teenagers passion to be "with it," to belong to the "in group," we ourselves can suffer from the same construction of judgment. Fashion, like power, seems to corrupt and the absolutes of fashion, like power, seems to corrupt and the absolutes of fashion in today's art world can be as potent in their power to corrupt absolutely.

The reader may wonder why this first screen is independent of the total factor group. This is to indicate frequent chronological priority to this influence and also to suggest that it may be looked upon as an added factor which may actually operate independently, as has been described above.

2. Cultural view of art form

This second screen is made up of the kinds of attitudes towards the arts or towards art forms which an individual absorbs from the many social milieus in which he matures. The example of attitudes towards ballet described earlier in this section can be repeated by other instances. In earlier years, young people of Italian-American ancestry would often reveal an appreciation of Italian opera whose intensity could be attributed to identification with a sub-cultural group. In the same way, many of us, young and old, accept Norman Rockwell's Saturday Evening Post covers and Vargas's long-limbed and diaphanously gowned (or ungowned) damsels in Playboy as examples of the fine art of painting, primarily because families and friends with whom we grew up voiced these attitudes to us.

The force of this particular factor is not lost upon the art teacher who is accustomed to hearing pupil comment upon a Mondrian or a Gottlieb such as "You mean that's art? My four-year old brother can do that!" The temptation to spell "brother" in the previous sentence as "bruddah" is considerable but would signify an error in understanding. It is not only the "lumpen proletariat" today that is bewildered and distressed by contemporary art. Eisner's completed but unpublished study on attitudes and information referred to earlier reveals the low ebb of information about and attitude towards the fine arts in all classes of American society; a state of affairs which our much-touted cultural explosion from White House to Whitestone has yet not seemingly altered.

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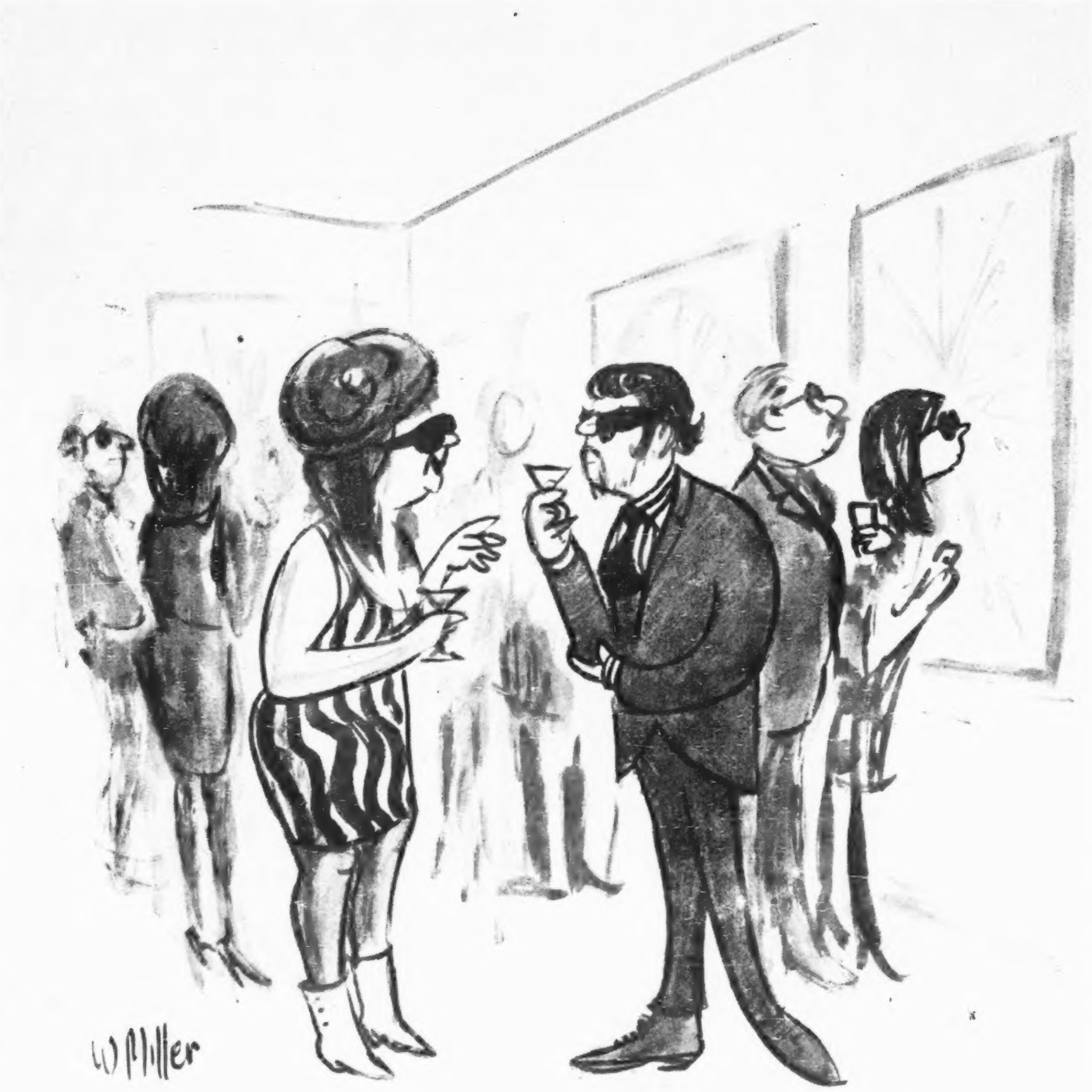
[18] The New Yorker, May 8, 1965, p. 40



"I don't know anything about art, but I know what's 'in.'"

Fig. 3 - Drawing by W. Miller
© 1965 The New Yorker Magazine, Inc.

3. Perceptual skills

The third screen deals with the forms we see, the ways in which the human organism selects, organizes, and interprets apprehended sensations into coherent and meaningful messages. An extreme example of the relevance of this factor to the way in which we see art can be found in McLuhan's The Gutenberg Galaxy, in which he describes the inability of the non-literate African to follow a film sequence.[19] For a character in the film to move off the edge of the screen proved incomprehensible to the Africans whose perceptual conventions are significantly different. They wanted to know where he had gone and what had happened to him.[20]

Another more common example of the function of perceptual skill, psychological literature in the area of perception is rich in hypotheses as to how we "see" the world around us. For example, it would appear that at any given moment the human organism selects a small portion of all the available stimuli and that this portion is not simply a random sample. There is evidence to suggest that this selection is based on, at least, several factors such as the nature of the stimulus, its differential intensity (the cannon shot on the quiet street or the capitalization of a WORD), one's expectations, and one's motives.[21]

To what extent and in what ways these and the many other operating principles of perception bear upon our responses to art is, of course, difficult to discern except by careful and lengthy empirical study. That a relationship exists and is vital to our primary concern is also obvious.

4. Recognition of formal qualities

The central point of what we call aesthetic response has often been construed as the recognition of the formal qualities of visual organization. Aside from this vigorous Formalist view as a philosophical position in aesthetics, art teachers for many years have been concerned with teaching these relationships, though usually with an emphasis on the production of art rather than its appreciation. The common term under which these relationships have been gathered is "design," at least in the schools. Despite earlier ambiguities, design sometimes modified by words such as "visual" or "plastic" or "constructive," identifies classes or activities in which formal relationships or the relationship of object to function, as in industrial design, are studied.

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[19] Marshall McLuhan, The Gutenberg Galaxy, Canada: University of Toronto Press, 1962, pp. 36-38.

[20] Op. Cit., p. 38, quoted from John Wilson, "Film Literacy in Africa," Canadian Communications, Vol. I, No. 5, Summer, 1961, pp. 7-14.

[21] For a detailed and scholarly review of research in perception the reader is urged to refer to Bernard Berelson and Gary Steiner, Human Behavior, New York: Harcourt, Brace and World, Inc., 1964, pp. 87-131.

Formal qualities have been variously described in the literature of art and art education. One common way of describing them is to designate elements and principles: elements being factors such as line, form, dark and light, color and texture, with which any two or three dimensional space is organized; and principles being those conventional rules arrived at through practice, such as unity and contrast, by which the elements can be effectively manipulated.

The fourth screen, then, represents the impact of these formal qualities on our response to art, an impact which while easily described remains the most mysterious facet of art to the untrained person.

5. Knowledge of specific symbols

This screen refers to those instances in art in which the artist encodes his message in particular symbols which have private or public meanings. Clear and often used examples of this process can be seen in Picasso's Guernica" in which (according to Rudolph Arnheim) the bull represents the pride and courage of Spain, the horse the agony of war, the child death and the lamp-sun-eye, ". . . is a symbol of detached 'awareness,' of a world informed but not engaged."[22] These and other symbols may be interpreted in the light of historical tradition or they may be specific constructs created by the artist. Johnson's chapter deals with symbols used in the context of religious painting.

Needless to say, ignorance of a particular symbol or set of symbols such as those in "Guernica" makes it impossible to obtain that portion of one's response to art mediated by the symbols. The parallel of ignorance of a language is quite close here.

To what extent symbols are used in the visual arts is a matter of historical period and intent. The gargoyles on Gothic cathedrals or Dali's irrational combinations of forms are obviously symbols, or signs standing for ideas about the world. In one sense, any configuration created by man can be looked at as a symbol. The only check one can have is to know the specific intent of the artist or the general intent of a school or period of art. Not only can meanings available in the work of art be lost to the viewer through ignorance, but also unintended meanings can be read into the work through the same ignorance. The only safeguard is knowledge.

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[22] Rudolph Arnheim, Picasso's Guernica: The Genesis of a Painting, Berkeley and Los Angeles, California: University of California Press, 1962, pp. 28-29.

6. Associations

The sixth screen identifies a troublesome factor in response to art. There is little doubt that we do make associations when we look at art. We say such things as, "The portrait reminds me of my mother," or "That building reminds me of a castle in Italy," or "That scene in Bergman's film reminds me of my childhood." Apparently, we are also subject to sub-conscious associations, hypotheses about which range from Sir Herbert Read's conception of a subconscious recognition of universal laws[23] to psychoanalytic explanations of the impact of paintings.[24] Whether all or some of these ideas are sound cannot be decided here, nor can we do more than make cautious guesses as to the weight association carries in one's response to art. All we can say with reasonable certainty is that one does associate forms, colors, objects in works of art with other experienced moments of life.

There seems also to be some sort of relationship between the expectation of association and the fact of association. The section of perceptual skills referred to the common desire to see "things" even in non-objective paintings. Perhaps the extent to which we do associate in response to art is determined in part by our desire or need to associate. Furthermore, it is tempting to raise the question of whether association enhances or limits our response to art. Do we "really see the painting" when it provokes many associations in our minds? Do these related thoughts distract us from involvement in the work itself or is one legitimate function of art to stimulate enriched associations?

To many of us, these are fascinating questions; and there is no reason to evade them in the secondary classroom. Unless the art teacher believes that a lack of consistently authoritative statements will weaken his position in the eyes of the pupils, he can share some of the more confusing questions in the area of aesthetic response with them, admitting that he knows no solid answers.

Finally, associations in response to art can be divided into categories such as feelings and things. Cezanne's apples can remind one of a bowl of fruit in one's grandmother's house, or of how happy one felt in that house. They can also be divided into real and literary associations. The boy in Richarson's film "Loneliness of the Long Distance Runner" can remind one of a cousin or of Tom Joad in Grapes of Wrath. Or these categories may be combined as in the case of reminders of a feeling one had in reading a novel.

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[23] Sir Herbert Read, Education Through Art, London: Faber and Faber, 1943, p. 71

[24] See Sigmund Freud, Leonardo da Vinci or Ernest Kris, Psychoanalytic Explorations of Art.

Opposed to the wealth of possible material for discussion in this screen is the paucity of hard data on which to build. We know less here than we do about many other aspects of response to art.

7. Historical Identification

Unquestionably, one factor in our response to art is our location of the work in time and place and technique. One may either recognize the work if one already knows it: that it is Auguste Renoir's oil painting "Le Moulin de la Galette" painted in 1876, which is 51¼" by 69" in size, the original of which is in the Louvre in Paris. Or one may not recognize it, in which case the museum goer often bends over to peer at the plaque presenting the title, the name of the artist, the medium, and, often, other relevent information.

Frequently, identification of an art work brings a host of other information from our memories, providing data for the other aspects of our responses. For example, knowing the painting is by Renoir and knowing that his work contains strong elements of Impressionism, we become more attentive to the use of color as a formal quality. Or, recognizing Ben Shahn's painting of Sacco and Vanzetti, we are reminded of these men as Shahn's symbols of an oppressive society. Our location of the art work in time and place even when we do not know the artist gives clues as to his intent. The student may know nothing about Peter Blum or about his painting "The Eternal City." It is possible that the younger student may not even recognize the head of Benito Mussolini. But knowing that the painting was done in the United States in the 1930's during the heyday of the Fascist and Nazi domination of Italy and Germany can give that same student some basis for understanding one aspect of what the artist wished to convey.

Again the question of assistance or interference can be raised here. Does it help or hinder us in our response to a work of art to know the particulars of its origin: the artist's purpose (if known), the conditions of the visual arts at that time, or the conditions of society in general? Are we responding to the work itself or additionally to what we know about the work?

Aside from the philosophical question of what constitutes a work of art, the object or the viewer's transaction with the object (which we will not attempt to discuss here), there is the psychological question of the nature of perception. It would seem from the evidence we have that usually the more we know, the more we see. The engine under the hood of one's automobile is almost literally a blur to many people. To the auto mechanic, it is a clear picture of discrete yet related parts. The mechanic sees more because he knows more about that which he is looking.

8. Judgments

Of greater complexity even than the problem of associations in aesthetic response is the question of the function of judgment. To some extent judgment may be looked upon as a product of the totality of one's responses, which occurs quite often after the responses have taken place. After we perceive the forms, identify the art work, recognize its specific symbols, involve ourselves in its formal qualities, and make our associations, we then, and perhaps on the basis of these responses, come to a decision regarding our judgment of the work.

Judgment may be made in a number of modes. It may be a simple "I like it" or "I don't like it." It may be a recognition of its status followed (though sometimes not) by a statement of preference: "It may be great art but I don't like it." Or it may easily be the converse, "It may not be art at all, but I like it." Or, it may be a critical "I like it (or I think it's good art) for the following reasons." Each of these modes of judgmental response has its place in education, although the third is the most thoughtful and the one the teacher of art appreciation will try to influence the pupil to use. Nevertheless, there is no way short of hypnosis or brain-washing to force someone to like something he is determined not to like. Nor should this kind of attempt be made in the schools of a democracy. What can be done is to make sure that preference is not consistently the result of ignorance.

Judgment plays at least one other role in response to art that is obvious. It operates as a result of a cultural view of art form or social attitude towards specific work or historical identification to affect our perception of the art work. Not having liked other works by Boucher, one may look at a not-previously-seen work by that artist with what is colloquially called a "jaundiced eye." Or having decided that pop art is not art at all, one may dislike a James Dine assemblage even before seeing it.

How the mechanics of response are influenced by prior judgment is another debatable and complex question and, again, one which may be raised with profit in the classroom. Our end-in-view in this context should be the openness of the student to new experiences with as little encumbrance of past biases as possible. What parent has not said at least once at the family dinner table, "Why don't you try the spinach first before you say you don't like it?"

9. Relationship of art work to life

The ninth and last screen deals with the influence of on-going life factors on response to art. An example of the weight of this factor can be seen in the way in which some wealthy collectors look at art. The stereotype of the attitude is the question "How much does it cost?" The very same question asked by the teenage pupil may be a matter of historical identification, or an attempt to relate the work of art to a cultural view of art, or a request for information upon which to base a judgment. But to some collectors the value of an art work is intimately related to their social status or to their own monetary gain. The question precedes or replaces other factors in response.

Another example of the relationship this screen suggests may be seen in the case of a young couple who are anxiously searching for an appropriately priced home. Even though they are untrained in art or unsympathetic to the contemporary architectural idiom, an attractively priced "modern" house may suddenly seem not as bizarre as they had anticipated. The colloquial expression for such a process is that they looked with "new eyes" on the subject.

The outline of Unit I just reviewed can, of course, be used with any level of content. We can teach a recognition (specifically, verbalization about recognition) of formal qualities, historical identification or associations, with medieval architecture, abstract expressionist painting, Etruscan sculpture, contemporary home furnishings or popular current magazine illustrations. As a pattern of analysis of response to art, almost any art subject matter should be usable for illustration. But the concept of canalization might have its most satisfactory impact on secondary art appreciation when the content examined throught this analysis is close to the present aesthetic involvement of the particular school or class population.

As was suggested earlier, the secondary art appreciation course does not need to be a broad humanities course. Even the least art conscious teenager today is immersed in numberless visual arts experiences if one avoids eliminating by definition the popular arts from that category. Nevertheless, there should be no hesitation on the part of the art teacher to use other art forms such as music, dance, poetry (in the form, at the very least, of song lyrics) and drama, to support collective inquiry into response to art. For example, the use of symbols in the visual arts may be made clear by reference to words such as "alone," "lonely," "lomesome" in many popular songs which serve as symbols of the alienation of the teenager from a great portion of the world around him. These words can be compared to trademarks such as the easily recognized Chevrolet or Heinz-57 varieties, which symbolize products, or to works of art such as Daumier's lithograph, "Rue Transnonain," which can be understood on one level to symbolize man's inhumanity to man. It is unlikely that the vast majority of art teachers will overemphasize the other arts in such a course if for no other reason than because few of them are as familiar with the content of other art forms as they are with that of the visual arts.

Also, the art teacher handling a canalized art appreciation class directed initially towards the popular arts as subject matter to be analyzed need not refrain from using examples from the fine arts, at the point when these are particularly appropriate. Since the approach of the course is to "start where the pupils are," it would, of course, be easy to over-emphasize the fine arts at the outset and thus lose the desired contact with the students' interests. At what point this loss of contact might occur is probably unforseeable and different for each group as well as, perhaps, for each pupil; and it would be foolish to suggest any arbitrary ratio of fine to popular arts.

The best that can be done is to indicate the necessity for caution in this matter and to note once again that the most reprehensible behavior on the part of the teacher would be to indicate by word or sign an unwillingness to accept the popular arts as legitimate stimuli of aesthetic response. That the popular arts are not the ONLY such stimuli can be stressed in the second unit.

UNIT II

"It may be great art but I don't like it."

This second ten week unit attempts to examine what constitutes the visual arts today and where examples of these arts can be found. The same kind of communications model can once again serve to illustrate the process of our examination (Figure 4).

In this diagram the art experiences of the individual are designated as funded to suggest that as experience they accumulate, building up a fund of knowledge of visual art forms. Each increment of information added to the fund extends the range of available relationships between the new art object seen and the historical identifications, knowledge of symbols, recognition of formal qualities and associations already stored in the fund. In effect, the more we know, the more we learn, since what we see is seen with broader insight. While this process is likely to be true of most other learning, we speak here only of art.

The social sources of art refer to those institutions in today's society in which visual arts experiences are available to the teenager or, for that matter, to the adult citizen. These five sources are 1) formal educational systems, the schools; 2) film media including photography (a large portion of which is made up of magazine photographs) cinema and television; 3) graphic and industrial design; 4) physical environment, including architecture and interior design; and 5) museums and exhibitions.

As the thickness of the arrows from these sources to the individual indicates, the input from each source is of a different quantity. The variables in this case can be called availability and linkage. Using educational systems or schools as an example, while linkage is usually high since most American boys and girls do spend considerable years in

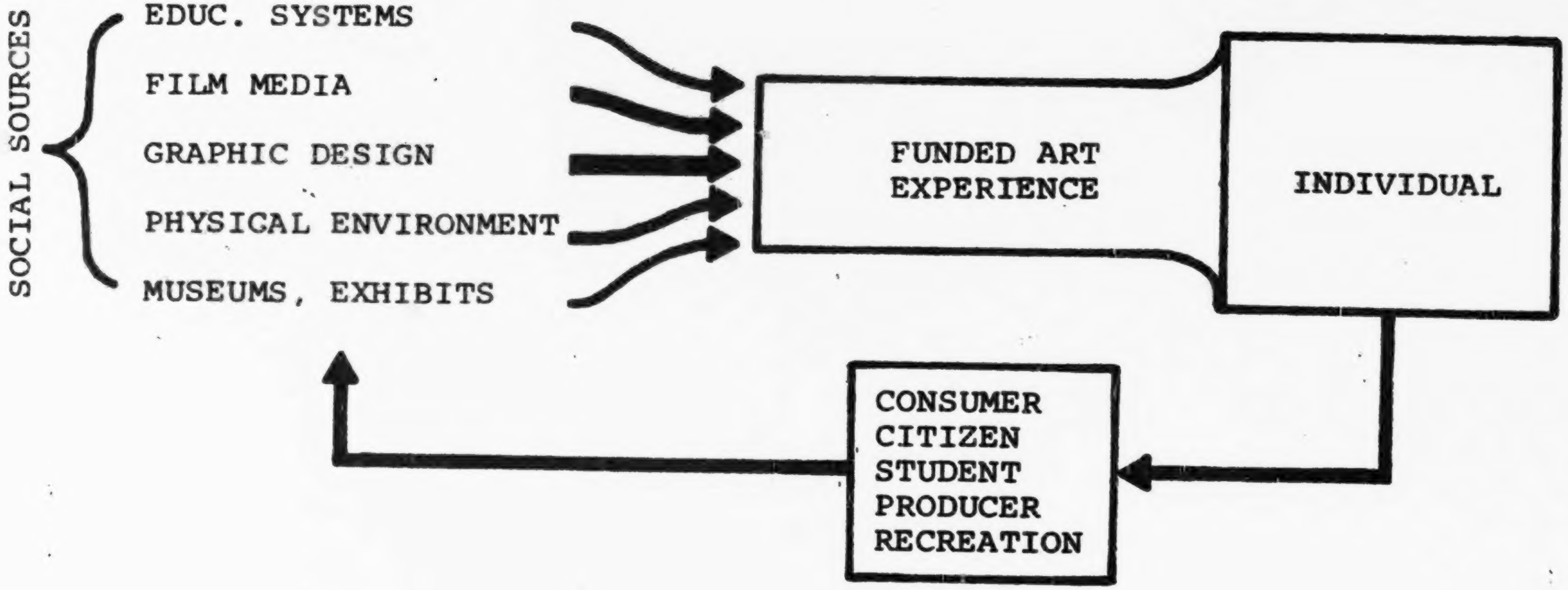
SOCIAL SOURCES
EDUC. SYSTEMS
FILM MEDIA
GRAPHIC DESIGN
PHYSICAL ENVIRONMENT
MUSEUMS, EXHIBITS
FUNDED ART EXPERIENCE
INDIVIDUAL
CONSUMER
CITIZEN
STUDENT
PRODUCER
RECREATION

Figure 4 - Feedback to Social Sources of Art Experience

school, availability is usually meager since there is little art activity in our schools as compared to the other subject activities. On the other hand, while museums and exhibitions present a very high availability, it is safe to say that linkage is small since few school age youngsters visit places of this sort. The imbalance of linkage and availability in the other sources is much less--film media, graphic design and physical environment being both rich in visual arts and very much within the constant experience of the secondary school student.

The implications of this analysis both for curricula and for the art teacher, aside from use in the course being described here, can be readily seen. While high school art classes and teachers do presently make use of graphic design and physical environment as content, the area of film media--particularly cinema and television materials--is largely ignored. Ralph Smith's article in School Arts is a notable example of a small and welcome trend in the direction of considering these media as examples of fine arts.[25] The major problem in this consideration of the use of film is to disabuse the person in the arts or the art teacher from relating the terms "art" and "cinema" only in the context of cinema about art. We must realize that cinema itself is an art form and one which we can exploit in the classroom.

The final segment of the diagram, the feedback from individual to social sources, indicates five activities by which the individual can involve himself in the arts. As a consumer he buys, rents or pays to see art; as a student he studies it; as a producer he may creat art; through an interest in recreation he can consume, produce or study art; and as citizen he can influence legislation or community activities which will expand the scope of art.

This analysis of where the visual arts can be found in our society can be used like the structure of Unit I to investigate both the fine arts and the popular arts. Although to some extent the same restrictions made for Unit I apply here, the amount of fine arts the teacher can use as illustrative material here is much greater. Museums and exhibits, for example, cannot be investigated at all unless one deals with contemporary or historical fine arts. Also a review of cinema as an art form does not have to be confined to Elvis Presley, Gidget or Disney films, but can deal with "The Informer" or "The Men" or even foreign films such as "8½" or "Ballad of a Soldier" or "La Dolce Vita."

What Unit II should do in its ten weeks is to bring to the attention of the students as large a number as possible of the kinds of visual art experiences the community makes available to them and should continue the practice taught in Unit I of examining each work of art critically, conscious of what it has to offer the viewer in aesthetic responses.

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[25] Ralph Smith, "Forms of Rationality", School Arts, Vol. 64, No. 9, May 1965, pp. 19-23.

What the Art Teacher Can Do

While the curriculum structure of a canalized art appreciation course can be generalized for most school populations (as has been done here in presenting the material of the two units), the art teacher must decide what illustrative materials are most suitable for particular classes and how the daily activities of each class can best be carried out. To this end one model lesson plan from each of the two units will be presented here to serve as guides for the individual teacher's plan planning.

The first lesson plan presents a model for what can be the opening lesson of Unit I while the second plan is designed for the second week of Unit II. It is assumed here that the class is tenth grade, that the course is 20 weeks and that the class meets 50 minutes each day for all five school days of each week. While no mention is made of classroom size, audio-visual facilities or library materials, it should be obvious that any serious limitation of these or other peripheral factors can significantly curtail the effectiveness of instruction. This art class cannot be taught with scrap materials or on the proverbial shoestring--if any art class can.

Model Lesson Plan

Unit I, First Lesson (2 or 3 periods)

TOPIC: How do we begin to find out how we see what we are looking at when we look at art?

OBJECTIVES: 1. To promote a sufficient awareness on the part of the pupil so that he can describe in words some of the meanings he obtains from looking at art objects.

2. To train the student to place these meanings into some of the categories hypothesized in the response to art diagram (see page 87).

MATERIALS: 1. long-playing phonograph

2. opaque projector

3. record albums with striking covers such as: Peter, Paul and Mary, "In Concert;" Lizzie Miles, "Hot Songs My Mother Taught Me;" Villa Lobos, "Bachianas Brasileras."

MOTIVATION Play a selection from at least two of the albums, describing the activity as setting the mood for a discussion of the album covers.

PRESENTATION: 1. Distribute 50 3x5 file cards or similar size slips of paper to each student.

2. Assign each student a number to be used as code designate instead of name, to be written at top left of each card or slip.

3. Project 3-6 record album covers in turn, asking students to write down what they see or think about when they look at each cover, one item to each slip of paper, noting title on each card.

4. Collect slips of paper from class at end of activity.

5. Selecting slips at random from class pile, read out responses; and using blackboard (or overhead projector), develop through class discussion a series of categories of response. For example, common responses might be classified into categories such as:

a) Formal qualities

b) Perceived objects

c) Historical Identification

d) Associations

e) Judgment

6. Redistribute cards, color code each category, and ask students to classify their own responses according to categories on the blackboard.

7. Ask class to color code their cards according to coding on black board with crayoned area in upper right corner of card.

8. Distribute rubber bands and direct students to keep card files for later use, or collect card files.

EVALUATION: 1. Within one week to ten days after end of lesson repeat activity with two selected magazine illustrations.

2. Ask students to color code responses according to same code, providing additional colors if other categories have been learned in the interval.

3. Collect cards, count number of responses to each picture and compare that number to original response number during lesson.

4. Check student classification of responses for accuracy. (Numerical comparison may be made here by scoring correct classification and comparing with classification made during lesson).

MODEL LESSON PLAN

Unit II, second week (1 period)

TOPIC: Where to find the arts.

OBJECTIVES:

1. To train the students to identify the locations of the visual arts in their community.

2. To promote interest in class field trips and individual visits to these locations.

MATERIALS:

1. Large street map of community, section of city, or area (in a rural school district).

2. 150 pins with various colored heads.

3. Celotex or tackboard panel at least as large as map.

4. yardstick

5. one large thumb tack

MOTIVATION: Asking questions such as, "Where are we now?" and "Where do you live?" identify location of school with thumbtack and residences of students with one color of pin.

PRESENTATION:

1. With class participation, identify location of places in community where art can be found, using different color pin for each type (according to diagram (p. 98) of source of art. For example:

   a) universities and colleges

   b) museums and exhibit halls

   c) theatres

d) architectural landmarks

e) sites of famous sculptures

f) bookstores, furniture showrooms, factories producing well-designed objects, etc.

2. Compute rough distances from each art source to school.

3. Ask each student to score himself on buildings and statues seen, museums and theatres entered, etc.

4. Taking a cue from the tenor of class response to that point, discuss the possibility of making class field trips to some of the locations identified.

5. Discuss selection of such locations and problems of organization and transportation of class trips.

6. Encourage verbally, independent individual or group visits to art locations already cited.

7. Ask students to keep score of places visited independently.

EVALUATION:
(if desired)

1. At the end of week in which this lesson is taught, test class by asking them to identify on paper locations with pins on map used in lesson.

2. Check visitation scores of each student periodically and at close of semester. Visit can be certified by ticket or written report or other evidence.

These or any model lesson plans should serve as suggestions for the art teacher, and not as specific recipes. Not only are class and school populations different from place to place and from time to time; but a lesson plan is essentially a personal approach, useful to one teacher but possibly ineffectual when used by another. For example, the second lesson plan, using the street map may be inappropriate in a rural high school where concentrations of art locations are unavailable and where distance to cultural activities of any sort is a considerable problem. Here the secondary teacher of art appreciation will have to discover some device for locating the visual arts resources which his students can reach. In this instance a wide range of audio-visual media and books and magazines becomes indispensible material for the canalized course.

Furthermore, lesson plans such as the first one, depending for their success upon some skill in leading group discussion may be difficult for the new teacher whose practice teaching has been heavily weighted by studio class experiences. In that case, the lecture method, which is perhaps not as lively a classroom technique in this context, should be used to present the categories into which student responses can be classified.

A few words might be said about subsequent courses to the canalized art appreciation class. While the course curriculum described in this chapter has been designed to serve the purposes of a terminal course in high school art, there is always the possibility and the hope that some students will be motivated enough by the class to wish to take additional work in art. In that happy event, a second semester of work could be organized to examine what others have said about the nature of art (the history of aesthetics) and how judgments about art have been stated and classified (the history of art criticism). In most high schools a third or fourth class in art is unlikely since it would then be a major committment in time. But where this level of interest exists, the next emphasis in coursework would reasonably be art history.

Finally, it should be understood that the canalized art appreciation class is not offered here as the complete packaged answer to the problems raised in this study. It is presented as a new, exploratory direction in curriculum, one which has been largely ignored by educators in the arts.

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Chapter IV

VERBAL OPERATIONS IN CLASSROOM INSTRUCTION

Philip G. Smith

In this chapter we consider, first, some of the problems involved in developing a set of categories for classifying the verbal operations of classroom instruction. We then present a system of categories designed to be broad enough to capture the verbal operations of classroom instruction in the arts as well as in the traditional academic subjects of secondary education. The system provides comparatively finer distinctions for the operations involved in explicating meaning and reasoning than for routine activities such as making assignments and conducting recitation. Finally, we present some suggestions concerning possible uses of this system of categories for research and for teacher education, especially in relation to the teaching of art appreciation.

I

Introduction

Many years ago an American educator wrote a little book called The Passing of the Recitation[1] in which he pointed out that since we now know some of the limitations and ineffectiveness of recitation as a method of teaching and learning we could expect its use to decline rapidly as the more knowledgeable and better trained graduates of our colleges and schools of education took over our public school classrooms. Presumably, young people schooled in the psychology and sociology of learning and enlightened by the results of educational research into the methods and techniques of instruction would be far too sophisticated to conduct old-fashioned recitations. More recently, the Educational Policies Commission has said that the central purpose of American

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[1] Vivian T. Thayer, The Passing of the Recitation. D. C. Heath, Boston, 1928.

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education should be to develop students' rational powers--the ability to reason, to evaluate, to reach grounded conclusions.[2]

How optimistic all this was and is! A brief look at Bellack and Davitz, The Language of the Classroom,[3] or at Smith and Meux, A Study of the Logic of Teaching,[4] will show that recitation is still very much with us. And Bellack's invoking the names of Socrates and John Dewey[5] does not transform simple recitation into either Socratic dialogue or thoughtful problem solving.

But occasionally teachers rise above the directing of recitation and engage in what Scheffler has called "teaching"--a term "connoting and initiation into the rational life, a life in which the critical quest for reasons is a dominant and integrating motive."[6] This, of course, amounts to a programmatic definition of teaching. But it is an exciting program and surely we need to know more about the verbal operations involved in this kind of instruction.

Successful Teaching

When is teaching successful? Bellack and Davitz, viewing what happens in the classroom as a series of solicitation-response-reaction cycles, suggest an obvious answer. They speak of "the end point or payoff of the teaching game."

> In most instances, this payoff is the pupil's learning as measured by a test. If a pupil does well on a test, which presumably shows that he has learned, both the pupil and the teacher win the game. Similarly, if the pupil fails the test, which presumably shows that

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[2] Educational Policies Commission, The Central Purpose of American Education. Washington, D. C., 1961.

[3] Arno A. Bellack and Joel R. Davitz, The Language of the Classroom. Institute of Psychological Research, Teachers College, Columbia University, New York, 1963.

[4] B. Othanel Smith and Milton O. Meux, A Study of the Logic of Teaching. Bureau of Educational Research, College of Education, University of Illinois, Urbana, Illinois.

[5] Op. cit., pp. 158-162.

[6] Israel Scheffler, Conditions of Knowledge, Scott, Foresman, Chicago, 1965, p. 107.

> he has not learned, both the pupil and the teacher lose the game.[7]

This, of course, raises more questions than it answers. Quite aside from the rather large presumption which they noted, one wonders what kind of learnings result from this game and whether the game undergoes change when we move from one kind of instructional objective to other kinds of objectives. For example, one wonders what would happen to this game in *Walden Two* where "We teach only the techniques of learning and thinking. As for geography, literature, the sciences--we give our children opportunity and guidance, and they learn them for themselves. . . Our children aren't neglected, but they're seldom if ever taught anything."[8]

In contrast stands the remarkably candid statement of Bellack and Davitz concerning what teaching becomes when teacher and pupils strive cooperatively for "the end point or payoff of the teaching game."

> If this is indeed the case, one might view the classroom discourse as preparation or rehearsal for the payoff test; thus, the teacher conducts the class in essentially the same form in which a test is presented in order to maximize transfer to the test situation. The discourse, therefore, might be viewed as a series of micro-tests in preparation for the final testing situation.[9]

The analogy of the game should suggest other meanings for "successful teaching." If a friend asks me "How is your golf game coming along?" I do not suppose that he is interested only or even primarily in learning whether or not I have been winning the game in the sense of having lower scores than my opponents. Rather, I take his question to be an indication of a sympathetic interest in my efforts to get rid of that terrible slice that occurs every time I try for any real distance, or in my efforts to get the nine iron under control. In other words, successful play may be thought of as "good play" as well as "winning the game."

Every game consists of one or more operations that are defined by the rules of the game. There are other kinds of rules or norms that govern, in an open-ended sort of way, "good-play" or well-executed operations. This has been discussed by Scheffler; and, no doubt, this is the point that Smith and Meux were reaching for by adopting the expression "logical operations." They have said, "When teaching behavior takes the form of operations whose patterns can be evaluated by reference to rules of validity and correctness, it is said to be logical."[11] But there is more than one way of marking off the domain of logic and in ordinary language the word "logical" tends to be equivocal. It is probably best, therefore not to give this term a prominent place in our study; and, indeed, we may be able to get along entirely without it. For again, what is at issue is not necessarily rules of validity and correctness (although relevant when considering deductive inference and syntatics) but the standards or rubrics for well executed play.

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[7] *Op. cit.*, p. 161.

[8] B. F. Skinner, *Walden Two*, Macmillan, New York, 1948.

[9] *Op. cit.*, p. 161.

[10] Israel Scheffler, *The Language of Education.* Charles C. Thomas, Springfield, Illinois, 1960.

Beyond this, it may not be useful to carry the analogy of the game much further as we look at the verbal operations of classroom instruction. When Wittgenstein conceived of looking at what people say as a series of moves in a game, he hit upon a very powerful analogy for understanding the way in which people use language to inquire, to communicate, and to influence behavior. But in his terms it would not be teaching-learning that is the game, rather, there are _many_ "language games" in the classroom.

It is useful, however, to note, as Wittgenstein did, ". . . the speaking of language is part of an activity. . ."[12] Our concern is with the verbal components of the various activities in the classroom. How may we understand these verbal operations _as component parts_ of what the teacher and students are doing? Can these operations be classified in such a way as to make more clear, for example, the pedagogical significance of the difference between the activities found, say, in a science classroom and a class in art appreciation? Can they be classified in a way that will help us pin point at least some of the differences between master teachers and ordinary teachers? Finally, can we understand these operations in a way that is suggestive for improvements in the pre-service and in-service preparation of teachers?

Criteria for Useful Categories

The following more detailed criteria are proposed not as absolute standards, but as provisional guides for the task of creating a system of categories for classifying the verbal operations of classroom instruction. In this way we hope that we, and others who may wish to profit form our mistakes, may more easily see whether some particular shortcoming is the result of not doing well what we tried to do or a matter of beginning with inappropriate criteria in the first place.

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[11] _Op. cit._, p. 4.

[12] Ludwig Wittgenstein, _Philosophical Investigations_ (translated by G. E. M. Anscombe). Macmillan, New York, 1953, p. 11.

1. Empirical significance and adequacy. Do the categories account for all of the verbal behavior relevant to instruction actually observed in the classroom but leave unclassified observed non-relevant verbal behavior and some conceivable (though not observed) relevant behavior? There are two sides to this criterion: the problem of relevance and the matter of things which conceivably could happen but do not. Later in the discussion a bit more will be said about determining relevance, although definite rules will not be formulated. But the point to note at this time is that in spite of the talk about "bringing real life experiences into the classroom" it remains the case that one of the principal reasons why we organize schools is to provide a more or less specially controlled environment which we try to make more efficiently and effectively educative than is life outside the classroom. It would seem to follow that not all human talk should be classifiable by a set of categories designed to study classroom instruction. Nevertheless, some of this "outside talk" does find its way into the classroom. The problem, then, is to construct categories rich enough to include verbal instruction in the wide range of subjects taught in our schools without being so broad as to include everything that anyone might happen to say inside the classroom.

Moreover, since classroom instruction is a contingent affair--that is, it is as it is because human behavior is as it is (rather than some other conceivable way that it might be)--the categories should have factual adequacy rather than being merely analytically exhaustive. Practically speaking, this probably means two things: first, we should avoid creating one or more "broom closet" categories defined in terms of the absence of characteristics exhibited by the items to be included in other categories. Second, we should resist the temptation to frame categories in the light of the assumption, held by Smith and Meux, that teaching is ". . . . fundamentally the same from one culture to another and from one time to another in the same culture."[13] Such as assumption is dangerous because its impetus is in the wrong direction at both ends of the research: in the early stages it pulls attention away from empirical peculiarities as the data are developed and toward the end it may push one into overgeneralization.

To consider factual adequacy in another manner, suppose there existed somewhere a society in which certain forms of extrasensory perception were highly developed. Suppose we observed verbal operations in a classroom of such a society. If we were to find that all the verbal operations of such a classroom could be classified by a set of categories developed for use in our own society, then we should suspect that our system was analytically exhaustive rather than empirically significant.

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[13] *Op. cit.*, p. 2.

2. Internal consistency and clarity. Are the categories unambigious and free from disorderly overlap? The practical import of this criterion is the matter of research reliability. If the categories are reliable then any trained observer who understands them and understands the context should be able to classify the verbal operations of a given classroom episode in the same way as any other properly trained observer would do.

Now, of course, ambiguity can always be controlled by arbitrary rule and a group of observers can be taught to apply the rule in order to achieve the appearance of reliability. For example, any true-false examination can be scored reliably by anyone possessing the key, no matter how ambigious the individual statements may appear to someone taking the examination. Suppose that our system of classification were to include such categories as "reporting," "stating," and "opining." It is rather obvious that people sometimes "state their opinions" and also "report their opinions." They also "report statements" and "state reports." One could, nevertheless, achieve reliable coding simply by training observers to apply the following rules: Males state, females opine, except that all left-handed people, regardless of sex, report.

The problem is not simply to avoid such obvious arbitrariness but to avoid or reduce to a minimum, more subtle forms of arbitrary procedure. Unfortunately, some research reports are not detailed enough concerning procedures to enable one to judge to what extent the degree of reliability reported has been achieved through the use of arbitrary rules. Smith and Meux, in reporting their study of the logic of teaching, do provide a detailed report, which is one reason their work is so useful. But, unfortunately, it turns out that we must consider some of their "Procedures for Classifying Entries" rather arbitrary. For example, they include the following:

> "Entries about formulas should be put into the stating group."
>
> "Sort all entries containing the words 'define,' 'mean,' 'meaning' into the Defining pile. Questions of the form 'What is X' belong here also."
>
> "All entries beginning with 'if. . .' should be placed in the Conditional Inferring group. Some of these will belong in the Managing Classroom group and can be placed there later."
>
> ". . . All entries must be placed into one or another of of the categories provided."[14]

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[14] Op. cit., pp. 229-231.

Surely the way to avoid the need for such procedural rules is to devise less ambiguous categories (or at least, less ambiguous names for the categories) in the first place.

3. External consistency and systematic relatability. Are the categories readily relatable in a consistent and systematic way to acceptable knowledge, theories, and hypotheses about human behavior, expecially the activities of knowing, thinking, teaching, and learning? We should note immediately that there is little hope of meeting this criterion fully. This is so not because there is no knowledge and theory about these important forms of human activity, but because such knowledge (theoretical and practical) is not unified. It is spread across many disciplines; and even within a single discipline, such as logic, or psychology, there is sometimes no agreement as to the most useful way of posing certain problems, let alone solving them.

One of the difficulties involved is the matter of language. For the most part, the verbal operations of the classroom are solicited and performed in ordinary or commonsense language. The content of the operations may, of course, include technical vocabulary from the various subjects being studied--i.e., physics, history, art, and music; but, typically, it is non-technical language that is used to talk about even the technical vocabulary. The strength of ordinary language is its richness and flexibility, its infinite power of suggestion. But it is this strength that renders it unsuitable for marking exact and systematic relationships. Charles W. Morris in his Foundations of the Theory of Signs noted that ". . . everyday language is especially weak in devices to talk about language."[15] An interesting test case would be the verbal operations of a classroom in which the subject of instruction was "The Verbal Operations of Classroom Instruction." Could instruction in such a classroom be carried on in ordinary language or would it involve a more technical vocabulary?

The point is that while common sense may suppose that logicians, psychologists, philosophers, and others who have studied thinking, knowing, teaching, and learning, are in a position to understand and to criticize ordinary language operations such as defining, explaining, and describing, the truth is that such complex operations can be understood only when carefully studied in several dimensions of context and then broken down into more fundamental processes. It would seem to follow that if the verbal operations of the classroom can be categorized (by an observer close to the context) in terms of the more fundamental processes, then the resulting data are more likely to be clearly relatable to the various relevant disciplines.

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[15] Charles W. Morris, Foundations of the Theory of Signs in International Encyclopedia of Unified Sciences, Vol. I, Nos. 1-10, University of Chicago Press, 1955, p. 90.

4. Prescriptive fruitfulness. Do the categories provide a way of understanding verbal behavior in the classroom that is suggestive of testable hypotheses concerning how instruction may be improved? Bellack and Davitz noted that approximately seventy-five per cent of the classroom discourse they observed consisted simply of a question by the teacher, a response by a pupil, followed by a brief reaction by the teacher--in short, a simple recitation cycle. They reported:

> This hardly seems like an earth-shaking finding; but perhaps its very obviousness has obscured its central role in the pedagogical process. For if this is indeed the core of what actually happens in the classroom, it would seem reasonable to focus both training and research on this sequence of teacher-pupil interaction.[16]

They reported further:

> That the question and answer pattern of interaction is a fundamental part of classroom discourse is obvious from the data. But one can only speculate about why this is so consistently the common pattern of discourse. Perhaps high school teachers have found this to be the most effective method of instruction. One might view this as a kind of pragmatic evolution, a process by which the most effective techniques have survived through the years.[17]

Perhaps this is the way it is! But a more interesting hypothesis suggests itself. It could be that many teachers do little more than conduct recitation because they know how to do little more than conduct recitation. This has at least an initial plausability since there seems to be little in either the preservice or inservice preparation of teachers that seems well calculated to promote intimate understanding or "know how" of the more complex instructional operations involved in reasoning and the evaluating of evidence and argument. It is also possible that the categories used by Bellack and Davitz do not encourage fine discrimination between simple recitation and attempts at or short sallies into the more complex domains. In any event, if it is reasonable to shift that focus to those other operations which the data suggest that teachers either largely avoid or perform less self-confidently?

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[16] *Op. cit.*, p. 158.

[17] *Op. cit.*, p. 160.

What is to be Classified?

At first glance it would appear that a study of the verbal operations of classroom instruction would be concerned with some sort of linguistic classification of the sentences (elliptical and otherwise) spoken by teachers and students and that the work should proceed by rather straightforward observational techniques. But it turns out that this is largely an illusion. Presumably, teachers and students don't talk just to fill a vacuum; they talk in order to accomplish some pedagogical purpose. What is to be classified, then, is not just talk (or even language) but pedagogically purposive verbal activity.

Purpose or intent cannot be directly observed but can only be inferred from what is observed. Even very careful observation, therefore, is not an adequate procedure. Indeed, no amount of observation will ever result in the emergence of empirically significant categories when what is being classified is not directly observable. It is the other way around. What is observed makes sense to the observer only when observation is conducted with the aid of categories that are forged for the task at hand. Of course it is sometimes possible to forge categories on the spot, so to speak; and thus it sometimes appears as if the categories emerged from the data. (Or more strictly speaking, from the raw sensa or embryonic data since data are material that have already been classified in some way.)

There are at least two levels of mediation, (i. e., classification, or interpretation) involved here; and it may be useful to refer to them as the epistemological level and the scientific level. In our ordinary daily affairs we do not have to stop and think in order to classify what we observe in some meaningful way. We simply recognize things on the basis of our accumulated past experience.[18] Our ability to identify and deal with the objects and events encountered in our ordinary daily experience at the level of recognition is one of the facts that has given rise to the theory of knowledge known as common-sense realism. In overly simple form one could say that this is the theory that holds that the world is full of a number of things, and that if one wants to gain knowledge about them, the sensible thing to do is to observe them very carefully and note what they are and what they do. This is one reason why careful observation is sometimes said to be the touchstone of all science.

Actually, science seldom concerns itself directly with the epistemological problems involved in observation. It develops instruments and techniques for refining and extending ordinary observation. It has often been said, and correctly so, that science is concerned with understanding

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[18] See Hullfish and Smith, Reflective Thinking: The Method of Education, Dodd, Mead, New York, 1964 (especially pp. 24-35, 72, 74).

(i.e., explaining or accounting for) what can be, in principle, publically observed. But it is seldom that science explains the objects and events of ordinary experience in terms of ordinary objects and events. Scientific understanding is in terms of objects, structures, or processes that can be observed only by extraordinary instruments and techniques and/or constructs, generalizations, and inferred entities that cannot be observed at all.

Thus it is that scientific observation involves a second level of interpretation. Unlike the more or less automatic mediation of what we have called the epistemological level, scientific observation proceeds by the deliberate and systematic use of categories designed specifically for the problem or type of problem under study.

The point of all this is that once it is recognized that what is to be classified and studied is not just classroom talk but pedagogically purposive verbal operations, then it is neither good sense nor good science to proceed in a ritualistically empirical fashion. Said differently, while criterion one (empirical significance and adequacy) provides a test our categories must finally meet, it is criteria two, three, and four that sould dominate in their formation.

II

The Categories

The following list (recapitulated on page 139) is the result of several reconstructions (in the light of criterion one) of a classification system developed in an attempt to at least approximate the demands of criteria two, three, and four. The discussion presented here should be sufficient for a general understanding of the categories, but probably it is not sufficient to produce a degree of mastery necessary for reliable observations. It is hoped, however, that anyone interested in using these categories for further research could develop the necessary understanding by a careful study of this material plus a study of the references that will be indicated from time to time, plus some critically monitored practice.

Not classified (coded NC). In many classrooms there is a certain amount of confusion; and, especially when dealing with tape recordings and, finally, transcriptions, some of the talk is blurred or otherwise unintelligible. There is also some talk that seems quite irrelevant to the instruction. Students and teachers sometimes engage in a kind of chit chat, particularly during the breaks that occur as the class moves from one lesson or one topic, or one type of activity to another. It turns out that some of this verbal behavior is quite significant when viewed by means of the categories we have developed. There remains some that appears nonrelevant in that both its purpose and referent seem to be quite outside the process and content of instruction. Finally, in order to avoid pseudo-reliability, any system for classifying empirical material should provide some method for coding or indicating an encounter with the unexpected. In operation, the code "NC" thus provides a kind of danger signal. Any increase in frequency calls for a careful look to see what is wrong: perhaps an observer is insufficiently trained, perhaps something is wrong with the recording technique; and there is always the exciting possibility that it is signaling an inadequacy in the system of categories.

Scheduling (coded S). In managing the classroom, teachers, and sometimes students, speak in order to convey instructions or information concerning what is to be done and when and how it is to be accomplished. When the intent is to be accomplished. When the intent is to convey such information in value-free or neutral language, the verbal activity is classified as "Scheduling." Consider the following episode:

T: John, was it you or Pauline that agreed to report tomorrow?

S(1): Huh? - - I don't know.

S(2): I did. --John was for Wednesday--didn't he? S

S(1): Oh yeah, that's right--I guess I can be ready by Wednesday. S

T: Okay now, let's get straight on these things. I mean--well, when someone agrees to report or --even if it doesn't seem so important remember that the rest of the class is counting on it. ---ahh ---to agree to something is to agree on what is involved in it. You know --to remembering and getting ready for it and so on --Okay? okay, --now let's go on with.......

Note that the whole episode is not classified as scheduling. Only parts of John's and Pauline's remarks are so classified. The remainder of the verbal activity can be classified by other categories.

Recitation (coded R). When students voice information about the subject matter of instruction based primarily on recall and for the purpose of rehearsal, practice, drill, (or sometimes, just to show that they can do it), the activity is classified as "Recitation." Since, presumably, teachers never talk for such purpose, recitation is a category used exclusively for student talk. Generally, students recite only in response to an invitation from the teacher. Anyone desiring to do so could, of course, devise a number of sub-categories for recitation. But for our purposes it makes no difference whether the student recites definitions, descriptions, explanation, or what not. If his verbal activity consists of organizing and voicing his memories in order to practice or to show that he can do it, it is classified simply as recitation.

Frequently when recitation breaks down (perhaps because the students are not adequately prepared) the teacher temporarily shifts to other modes of instruction involving other kinds of operations. These can and should be classified under other categories even though these activities seem at first to be buried within the recitation cycle.

Solicitation (coded Sol-). All questions, challenges, proddings, hints, or the like, that function as interrogations intended to elicit some response, covert or overt, are classified as "Solicitation." It should be noted that not every sentence that is in the form of a question is intended to function as a question. For example, consider disguised or "polite" commands such as, "Shouldn't we all have our books closed now?" These are coded "S", that is, "Scheduling." In the case of rhetorical questions, one should consider the intended effect. If the effect is direct, one that could have been produced by a sentence that is not an interrogation, then the entry should not be classified as a solicitation. On the other hand, if the rhetorical question is intended to cause the hearer to perform one of our categorized operations covertly, then it should be classified as a solicitation. This can be made more clear as the other operations are discussed.

Valuational Structuring (coded VS).. This is typically a teacher operation or an operation solicited by the teacher. It consists of five categories which are provisionally taken as exhaustive of this operation. The code "VS," with no indication of category, can be used in connection with "Sol-" if the kind of valuational structuring being solicited cannot be determined from context. The five categories are as follows:

Exhorting (coded VS.1)
Negative reinforcing (coded VS.2)
Positive reinforcing (coded VS.3)
Empathizing (coded VS.4)
Promoting valuational set (coded VS.5)

The teacher, by virtue of his authority and status, can order students to do this or that but seldom can he successfully order students to like or to dislike. Nevertheless, partially because of his status, he can (or so it is thought) exert considerable influence on the attitudes and values of his students. The five categories of "Valuational Structuring" are names for the verbal operations used in the attempt to exert such influence.

Exhorting should not be confused with a more direct giving of instructions. The point to note is that exhortation is designed not only to cause someone to do something but also to get him to want to do it. Typically, exhortation is employed in connection with more general or recurring duties or responsibilities, while instructions are given for specifics. Also, typically, exhortation contains little or no new information--it is designed, rather, to remind and to motivate by appeal to a sense of duty, responsibility, sensibility, or the like. For example, in the episode cited under "Scheduling" the teacher's remarks, "Okay now, let's get straight on these things" should be classified as "Exhorting" and coded "VS.1."

Reinforcing is the attempt to tie something pleasant or unpleasant to a type of behavior and thus to encourage or discourage its repetition. The teacher expresses approval or disapproval in the attempt to produce a feeling of pleasure, self-esteem, or the like, or a feeling of shame, dissatisfaction, or the like. The effectiveness of these operations is, of course, a much more complicated matter. It is only the intent that is to be classified.

Reinforcing should not be confused with a simple affirming or denying of some substantive assertion. For example, a typical teacher reaction to any recitation moderately well executed is a brief "Okay" or "All right." Unless the context indicates otherwise, it seems safe to assume that such a reaction is both a general confirming of what has been said and a mild positive reinforcement of the behavior. The observer must, therefore, decide which seems to be the more important function of the teacher's reaction. A little study of the teacher's style can be of help. For example, how does the same teacher react to recitation that is well executed in form but confused, inadequate, or incorrect in substance? A typical reaction is "Okay, but. . ." This suggests that the "Okay" in both cases was primarily reinforcement for the attempt to recite properly and that it is the absence or presence of qualifying remarks that affirms or denies the substantive matter. On the other hand, some teachers seem much more concerned with content; and while their affirming, qualifying, or denying the truth or adequacy of what a student says may well have a reinforcing effect, one can judge from their teaching style that this is not the intended effect.

Empathizing is a matter of indicating that one understands another person, his problems, and decisions in the sense of being able to know what it would feel like "to be in his shoes." Empathy does not necessarily imply approval, except in the sense of "approval of the right of humanness and individuality." For example, teachers sometimes indicate empathy for students who have tried hard but done poorly. Sometimes teachers even solicit empathy by trying to get students to understand (i.e., to "feel") the difficulties involved in being a teacher.

More typical of classroom behavior, however, is what might be called "third person empathizing." Teachers show or solicit empathy for persons (actual or fictional) involved in the content of instruction. For example, a teacher may invite students to consider how they would have reacted had they been in Jefferson's shoes, or had they been

Ivanhoe. Or a teacher may take the lead in verbalizing empathy, thus attempting directly to structure the emotional reactions of students. An expression of empathy is thus coded "VS.4" while invitations to empathize are coded "Sol-VS.4."

Promoting Valuational Set. Teachers frequently indicate to students the relative value or disvalue of the objects, ideas, or behavior under discussion. In addition, they sometimes give some of the reasons or justification for the rating. More typically, however, valuational ratings are presented almost as if they were descriptions. For example, consider the following remark:

> T: Okay, now let's look at this next picture. This happens to be a reproduction of the work of a really great artist.

The mentioning of the "fact" that the original work was done by a great artist presumably promotes a disposition or psychological set concerning the artistic value of the work. Students now see and react somewhat differently than would be the case had the teacher not mentioned this "fact." There are a number of complicated psychological problems involved here concerning the effect on appreciation and evaluation of knowledge about a work of art. Vincent Lanier has discussed some of the problems in Chapter III of this report. But for our present purpose the point to note is that language can be used to promote a disposition to see a particular object as being of some given comparative value or disvalue.

Cognitive Structuring (coded CS). Without suggesting a sharp dichtomy between valuing and knowing, it still seems useful to make a distinction between structuring concerned with comparative value or worth and structuring concerned with cognitive aspects such as "true or false," "clear or confused," "problematic or settled," "controversial or non-controversial," "relevant or irrelevant." It is true that in most contexts we generally place higher value on what is true or clear than on what is false or confused; nevertheless, we can note whether language is used to point attention to seomthing's value (perhaps because it is true and clear) or to point attention to its truth and clarity (and, perhaps, hence, its value). The verbal operations of cognitive structuring seem to fall into the following five categories:

Surfacing (Coded CS.1)
Negating (Coded CS.2)
Affirming (Coded CS.3)
Semiotic Explication (Coded CS.4)
Promoting Cognitive Set (Coded CS.5)

Surfacing. In our brief discussion of recitation we noted that teachers do not recite, that is, they do not say things just for the sake of practice or to demonstrate their ability to say such things.

But they do express facts and opinions in order to influence the knowledge, opinions, and attitudes of students--in short, in order to instruct. The information may or may not be new to the students. The teacher's intent may be to combine in new ways what is already, in some sense, known. Or sometimes new information is tied to something already known in a kind of Herbartian manner. Moreover, teachers sometimes ask questions not to solicit recitation but in order to bring to the surface certain information which can then be related to something else or which can be used as the base for some further operation such as drawing inferences or making an evaluation. All this is a form of cognitive structuring; and when the intent seems to be simply to "get something on the table" or "before the mind's eye," it is classified as "Surfacing."

Surfacing should not be confused with scheduling, which can also be used for fixing attention. A simple device for differentiating the two operations is to note whether or not one could directly observe the intended response. For example, if the teacher says "Now look at this picture" or "Everyone read the first paragraph on page thirty seven," one could generally directly observe whether or not students were responding to this scheduling. In contrast, if the teacher says, in effect, "Now consider that. . .," one cannot observe directly the response to such cognitive structuring. Of course, by observing the student's behavior--especially verbal behavior--one may be able to infer that the structuring has or has not been successful.

Negating. Any verbal indication that the answer to some question is "NO" or that some assertion is false or incorrect, or that what has been said has not been grasped or understood, or that something said was an inadvertancy and should be erased, is classified as "Negating."

Affirming. This classification is used for all (except reinforcing) answering in the affirmative, acknowledging, or indicating understanding.

Semiotic Explication. This is the most complicated form of structuring. What is involved here is, in ordinary language, any discussion of meaning. This includes various kinds of defining and describing as well as interpreting (unless, of course, the definitions or descriptions are recited).

This category is complicated because of the difficulty of setting forth the meaning of "meaning." On the one hand, in ordinary language "meaning" generally functions as a primitive term. This is to say that while it is used to talk about other terms it usually remains undefined. On the other hand, there is a wealth (or at least a profusion) of technical discussion concerning the meaning of "meaning." There are theories of meaning and theories of reference, and theories of theories of meaning and reference. There are discussions of various modes of meaning of denotation and connotation, of intension and extension, of comprehension and signification. And, of course there are analyses of defining, and interpreting. Some of these technical discussions are models of clarity;[19] yet, at the present time, most of these matters remain high controversial.

Our problem is further complicated in that we are concerned to classify verbal operations dealing with the arts as well as with the physical and social sciences. Without recounting all of the false starts made in our attempt to classify the ways in which teachers and students "talk about the meaning of things," it finally appeared that Morris' theory of signs or semiotic[20] has certain advantages for our purposes not found in any of the other systems for dealing with the meaning of "meaning." The broad outlines of Morris' theory appear to be comparatively non-controversial;[21] and since any object (including any work of art) can be treated as if it were a sign, his theory provides a way of classifying verbal operations concerning explicating "meaning" regardless of subject matter.

Semiosis is the name given to the process in which something functions as a sign and semiotic is the name of the science of semiosis (as chemistry is the science of chemicals). Semiotic has three branches: syntactics, semantics, and pragmatics. Syntatics is concerned with relationships of signs to one another or with the formal structure of signs. Semantics is concerned with the relation of signs to the objects they designate or denote. Pragmatics is concerned with the relation of signs to their users. These three sub-categories or branches of semiotic do not, however, exhaust semiotic. Perhaps a quick analogy is the easiest way to make this clear. Consider several groups of people discussing intercollegiate athletics. The first group may be discussing football; the second, basketball. Other groups may be discussing swimming, track, or wrestling. One could say that each of these groups is discussing intercollegiate athletics and one might conclude that intercollegiate athletics is made up of football, basketball, swimming, track, and wrestling. But suppose that still another group was discussing such matters as whether the profit from the football stadium should be used to build swimming pools or whether the emphasis on basketball was contributing to or detracting from an interest in track. This group could also be said to be discussing intercollegiate athletics. It turns out then that any discussion of Semiotic that is not syntactics, semantics, or pragmatics is classified with the general category "Semiotic Explication." And, conveniently, if a question solicits semiotic explication but does not indicate (even by context) the particular branch desired, it is coded "Sol-Cs.4."

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[19] See, for example, C. I. Lewis, An Analysis of Knowledge and Valuation. Open Court Publishing Company, La Salle, Illinois, 1946 (Chapter III, "The Modes of Meaning").

[20] The basic reference for Morris' theory is cited in footnote 15. This work is sufficient reference for our purposes. However, those interested in carrying the theory beyond the use we are making of it should consult Morris' more extensive treatment, Signs, Language and Behavior, Prentice Hall, New York, 1946, and his more recent Signification and Significance: A Study of the Relations of Signs and Values, M. I. T. Press, Cambridge, 1964.

[21] For some criticisms of Morris' theory see: Max Black, "Review of Signs, Language and Behavior" in The Philosophical Review, Vol. 56 (1947) pp. 203-205; A. Kaplan, "Content Analysis and the Theory of Signs" (with comments by Morris) in Philosophy of Science, Vol. 10, 1943, pp. 230-249; and C. J. Ducasse, "Some Comments on C. W. Morris' Foundations of the Theory of Signs,'" in Philosophy and Phenomenological Research, Vol. 3 (1942), pp. 43-52. For criticism in relation to art see, E. Vivas, "Aesthetics and Theory of Signs" in Creation and Discovery (E. Vivas, editor).

Syntactics (coded CS.41). It is useful to differentiate between a sign and a sign vehicle, or, said differently, between the sign and the physical characteristics of the object that conveys the sign on some occasion. For example, consider the sign "DOG." If I point out that the first letter of this sign is the fourth letter of the English alphabet or if I say that "dog" means "canine," then I'm engaged in syntactic explication, discussing the formal properties of the sign and how the sign is related to other signs. On the other hand, if I remark that "DOG" happens to be written in capital letters and that the third letter is blurred, etc., then I am talking about the physical properties of this particular sign vehicle.

This distinction takes on some interesting bearings in the art class when dealing with reproductions of works of art. In the first place, to treat an art object (say a painting) as a sign is not to suggest that art in general or even any particular work can or should be treated as a discursive symbol created by the artist in an attempt to say something. No such theory of art is intended. What is intended is simply to note that when students and teachers talk about an art object, their talk can be classified in semiotic terms. Moreover, one could talk about the physical properties of the object as sign vehicle rather than its properties as a sign. For example, one could remark that this picture weighs four pounds, or that the canvas is loose, but normally we would say that such talk is not about the picture "as picture" but merely about the physical object.

But in the case of reproductions the question arises as to what extent the reproduction is faithful or accurate. Presumably, if one could reproduce all of the physical properties of a work of art, say, a painting, (that is, duplicate exactly the properties of the original sign vehicle) one would then have the same sign or, in effect, the same painting. One would then have a "perfect" or undetected forgery. But the expression "undetected forgery" is rather meaningless unless used in the past tense. In the case of reproductions, some of the physical properties are closely duplicated while others are distorted; and different reproductions of the same work of art present different points of duplication and distortion. For example, one may compare an excellent black and white reproduction with a poor reproduction in color.

But what do the words "Excellent" and "Poor" mean in this context? For the forger they no doubt refer to the success or failure to duplicate the exact physical properties of the work of art as a sign vehicle (and thus counterfeit the original sign); but for the reproducer or the user of reproductions (especially in an educational setting) they refer to the extent to which an admittedly different sign vehicle presents aspects of the original sign. It follows that what makes a reproduction a good reproduction should not be confused with what makes a forgery a good forgery, especially in an educational setting where an excellent reproduction for one purpose may not be so useful for some other equally legitimate purpose. In any event, any explication of the formal structure and properties of a work of art can be classified as "Syntactics" regardless of whether it is the original or a reproduction that is used to present this aspect of the original sign.

When explicating linguistic signs it is usually the external relations rather than internal structure that is of interest. In the classroom, syntactic explication frequently takes the form of translating--from one language to another, giving synonyms in the same language or closely paraphrazing, telling what abbreviations or notations "stand for," or the like. Less frequently it takes the form of making explicit some of the logical or formal implications (not to be confused with inferring, which will be discussed later). One of the problems here concerns so-called "verbal definitions" in contrast to pointing to what a word stands for. But, of course, words can be used to point, so to speak. If one explicates or makes clear what the referent of a term is, regardless of whether he does this by using words or physically pointing, then the operation is semantic explication. Again, syntactic explication is restricted to the showing of the structure of a sign and its formal relations to other signs.

When discussing a work of art as a sign one might suppose that since, in this case, each sign (as well as each sign vehicle) is a unique thing and since art is not a system of signs having a grammar and syntax that permits one to formulate rules of formation and transformation, then the syntactics of an art work would be limited to internal structure and relations. It turns out, however, that individual art works are not completely isolated--there are ways of talking about style and pervasive quality[22] that carry over from one work to another; and, of course, the formal properties can be compared and contrasted. When someone remarks that this or that work is an example of expressionism or that this painting exhibits cubistic qualities, the verbal operation can be classified as "Syntactic explication."

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[22] David W. Ecker, "The Artistic Process as Qualitative Problem Solving," Journal of Aesthetics, XXI, 3 (Spring, 1963), pp. 283-290.

Semantics (coded CS.42). Semantics deals with the relation of signs to the objects they may denote, or in the case of art, present or portray, or designate. For the most part, we learn to use words correctly by developing satisfactory habits rather than by learning to state rules. In the classroom, however, the rules that lie implicit in our habits are frequently at least partially explicated. A semantical rule fully explicated amounts to a setting forth of what C. I. Lewis has called the signification of a term. It is ". . . that property in things the presence of which indicates that the term correctly applies, and the absence of which indicates that it does not apply."[23] There are many complicated problems involved in deciding what constitutes a well-executed semantic explication under various circumstances; and, no doubt, these problems should be studied carefully by teachers desiring to improve the verbal operations of classroom instruction. But for classifying these operations we need note only whether the talk is about the relations of a sign to other signs or about the relation of a sign to non-sign things (actual or imagined) to differentiate syntactics from semantics.

When an art object is treated as sign the semantic relation concerns "What the picture is about"--trees, houses, unicorns, or what-not. An interesting problem arises in connection with so-called abstract art. Is abstract art about abstractions or about nothing at all? Is an abstract painting, for example, a picture of an abstraction or is it simply not "a picture?" Similar problems arise in music and sometimes in poetry.

The signification of abstract terms, such as "roundness" or "justice," is the property which the term names. Perhaps some paintings "picture" or signify similar abstractions, shapes, relations, tensions, or various human emotions and feelings generalized and removed from all context. Or perhaps there is a second order abstraction involved. For example, just as some music may be about the sounds of, say, the Grand Canyon, perhaps more abstract music is about the sounds of music. Some paintings are about the sensory qualities of a landscape or seascape; other paintings may be about the qualities of paintings. In any event, when the talk is about "what the work of art is about," the talk is classified as "Semantic Explication."

Pragmatics (coded CS.43). This branch of semiotic introduces the psychological, sociological, and historical dimensions into talk about signs for it concerns the relations of signs to their users. There is a sense in which all of syntactics and semantics is simply conventionalized pragmatics, for sign users develop habits of use which are later formulated into syntactic and semantic rules. Thus it is that in talk about the more formal and highly conventionalized subject matters (e.g., mathematics and theoretical physics) we typically find comparatively little semantic explication and almost no pragmatic explication, while as we move through the sciences to history and literature the talk moves through semantics and into pragmatics. Of course, any sign can be entertained in each of the three dimensions; but, typically, for example, if a class is considering the expression "$X^2 - Y^2$," while they could discuss possible referents for X and Y, and they could discuss why the teacher wrote the expression on the board, how such notation came to be developed, what are the reactions of the various students to the expression, etc., more likely they will engage in syntatic explication, noting that "$X^2 - Y^2$" is equal to or can be substituted for "$(X+Y)\ (X-Y)$."

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[23] *Op. cit.*, p. 39.

In the art class where the signs under discussion are usually nonlinguistic ones, semiotic explication becomes very complicated and each of the sub-categories could be broken down still further. For example, although we have not included them in our final system, the following break-down of syntactics, semantics, and pragmatics provide finer discriminations for the talk one hears in such a classroom.

- Syntactics (coded CS.41)
  - Internal (coded CS.411)
  - External (coded CS.412)
  - Vehicle (coded CS.413)

Internal syntactics is concerned with the formal relations within a given monument; external syntactics relates the qualities or style of the monument to other artistic works or styles, such as cubism and expressionism; vehicle syntactics is concerned with the materials of the monument as physical object, for example, water color, oil, manner of brushing, etc.

Semantic explication seems to fall into two distinct categories:

- Semantics (coded CS.42)

  - Presentational (coded CS.421)
  - Representational (coded CS.422)

Some monuments directly present trees, buildings, people, etc., but in addition they may also symbolize or suggest, and thus represent. Consider the following explication of Jacques Louis David's The Death of Marat. "The empty upper half of the picture suggests the silence with which we observe death." There is a problem here since symbolism in the arts tends to be comparatively esoteric rather than conventionally fixed and exoteric as in the case of linguistic or notational symbols.

Consequently, much of the talk about what a monument "symbolically means" should be classified as pragmatics. But again we note that semantics is conventionalized pragmatics; so when the symbolism of a particular monument is widely agreed upon, the semantic coding Cs.422 seems appropriate.

The following breakdown of pragmatics may be useful:

Pragmatics (coded ES.43)

- Personal (coded ES.431)
- Artist (coded ES.432)
- Social (coded ES.433)

First person explication of what the sign means to the speaker is, of course, personal pragmatics. This stands in contrast to discussion of what the sign meant to the artist; and both may be differentiated from talk about the role the sign has played in society, for example, a religious role or a patriotic role.

A possible source of confusion again centers around the meaning of the term "means," When we speak of "what the sign means to the speaker" or "what the sign meant to the artist" we are not referring to the semantic dimension of "meaning." For example, suppose the picture "is about" (i.e. directly presents) a man, woman, and child standing on a hilltop overlooking cultivated fields, a stream, and woodland. To say this is to engage in semantic explication, but when a student reports that this picture is one of a series by the artist on the theme "The Union of God, Man, and Nature" his report is coded CS.432, (i.e. Pragmatics - artist). On the other hand, when another student remarks "Well, to me, this picture means that man, and his family, should be 'at home' in the world" the comment is coded CS.431 (i.e. Pragmatics - personal). If the teacher then reports "Reprints of this series have been used as cover pictures for religious tracts," the teacher's comment is coded as Pragmatic explication - social.

Promoting Cognitive Set. There is a sense in which this category may be superfulous. Any form of cognitive structuring, ranging from simple surfacing, or negating or affirming, to the most complex forms of semiotic explication, could be viewed as attempts to promote cognitive set. Is the situation here significantly different from the case of valuational structuring? One could view exhorting reinforcing, and emphahizing as ways of promoting valuational set. Said differently, perhaps "promoting valuational set" is just another name for "valuational structuring" and "promoting cognitive set" another name for "congitive structuring."

In the case of valuational structuring, however, there does seem to be a noticable difference between the kind of talk that we would code exhorting, reinforcing, or emphathizing and remarks "presented almost as if they were descriptions" that tend to put the hearer in a certain frame of mind about the value of the object under discussion. Such promoting may be done quite deliberately or more or less in any event, observers can generally notice the difference between assertions that describe and assertions that ascribe. For example, compare "Lincoln was a tall man" with "Lincoln was a great man."

Perhaps one reason why the situation appears to be different in the case of cognitive structuring is that now the descriptive-ascriptive distinction lies embedded within the domain rather than standing as the dividing line between domains. In other words, within the descriptive side of the division a further descriptive-ascriptive subdivision can be made and it is this that enables us to mark of "promoting cognitive set" from other forms of cognitive structuring.

When we say, for example, that "Lincoln was a tall man" the logical move is subsumption, that is, Lincoln is placed within the class "tall men." Now even though the criterion for "tallness" is rather vague, in most contexts neither the criterion nor the consequences of the subsumption seem to be a matter of serious controversy. Such a subsumption stands in contrast, therefore, to placing Lincoln in the class "Great Men." But suppose that it is Napoleon that is under discussion and the question of accounting for his aggressive, dominating personality arises. Suppose someone now says "Remember that Napoleon was a short man." The suggested subsumption is now a matter of placing Napoleon in the class "Men who are domineering as a compensation for their below average physical size." The effect of this move is to promote a cognitive framework or "set" and it thus stands in contrast to both simple description and the promoting of a valuational set.

This particular example may be confusing both because of the somewhat peculiar use of the expression "short man" and because the so called "short man theory" is controversial and, perhaps, not very respectable. But the principle seems to be the same as in the case coded cognitive structuring (page 137) in which the teacher reminds a student that chemistry is a laboratory science and thus promotes the kind of cognitive set that enables him to answer the question. In any event, at a time when there is a growing emphasis upon teaching "structures of knowledge" and upon helping students develop "organizers" under which material to be learned may be "subsumed" it seems appropriate to at least attempt a system of categorization that provides for this pedagogical activity.

Examples of coded talk. These may help to clarify the categories thus far discussed. The first two episodes are taken from Smith and Meux [24] and we will assume that what is involved is not recitation.

T: What is meant by straight thinking?------------Sol-Cs.4
S: Like during an emergency, knowing what to do--- ----CS.42
T:: Yes, that would be some straight thinking---------CS.3

---

[24] Op. cit., p. 69 and p. 70.

Note that the teacher's question is coded as a solication for an undifferentiated semiotic explication. There is no way of knowing which of the three divisions of semiotic the teacher meant by the expression "meant." The student's answer is coded as semantic explication because he related the sign "straight thinking" to a possible referent--in this case a type of behavior in a certain kind of situation. The teacher's reaction, coded as simple affirmation or acknowledgement, does not necessarily indicate that it was semantic explication she had in mind when she asked the question. For we can at least speculate that her reaction would have been substantially the same had the response been:

S: Straight thinking implies freedom from fallacies
and confusion----------------------------CS.41

or

S: I tell someone he is thinking straight when it seems
to me that he has gone right to the point without beating around the bush. But some people just mean that they
agree with what has been said-----------CS.43

Smith and Meux cite the following episode as an illustration of defining by class and differentiae with the class omitted. It is doubtful if a method of defining in the physical sciences is an appropriate model for verbal operations in social and humanistic studies. In any case our system of coding presents a more complex picture.

T: What is a literary snob?------------------------Sol-CS.4

S: Oh, she thinks she knows it all.--------------------CS.42

T: All right, she thinks she knows so much.------------CS.3
that's elegant and beautiful and fine and
artistic; and she likes to give this impres----------CS.41
sion. She is a name-dropper. She likes to
dress in the latest clothes, and she's well---------CS.42
read, etc., and people don't like this very
well, do they?-- VS.5

The student responds by stating, in effect, a semantical rule for the use of the term "literary snob." (The expression can be applied to any person "who thinks he knows it all.") The teacher, after acknowledging, then provides a syntactic explication of the meaning of the expression "thinks he knows it all" for the context under discussion. In other words, the teacher translates the student's expression into words more suitable for the present context. After doing this, she characterizes further the referent of the original expression and then concludes by promoting a valuational set.

The following example of semiotic explication is taken from our tapes of a sixth grade art class.

T: What "art is a matter of personal taste" means is that good art and bad art--the only way you can judge is by individual decision.

In other words, you could take a man off the street who doesn't know anything about art, and ask him and he's just as right about two paintings and he is just as qualified to judge whether art is good or not, or whether a certain painting is good or not, as an artist. Now that's what "Art is a matter of personal taste" means. It means that anybody, no matter how much they know about art, if they know nothing or if they know a whole lot--everyone is equally qualified to judge if art is good or not. } CS.41

Now do you think that this is true? Do you think that everyone is equally qualified to judge?------Sol.-CS.1

The first three statements are classified as "Syntactic explication" because they set forth what is implied by the expression under discussion. The final entry is a solicitation for a surfacing of opinion.

The following example is from a high school art class:

T: What specific design element does it seem to lack? We say "unity," but we can probably zero in on that a little bit more. It lacks repetition, doesn"t it?--------------------------------CS.41

S: Yeah--------------------------------------CS.3

T: Harmony--rhythm. It doesn't have any variations on one basic shape.------------------------CS.41

When I was discussing with this person this work while it was in progress, I suggested that she decide upon a basic shape, and element, and repeat it and vary it slightly--CS.43

But you'll see that this was not done,----CS.5

and this is one of the things that makes us say it doesn't have unity or harmony or anything.-----------------------------------CS.42

Remembering that we are treating objects (in this case a wood construction) as signs, we see that the teacher's first statement, starting with a rhetorical question, and ending with another, is syntactic explication, both because it is about the formal properties of the sign and because it relates the word "unity" to "repetition." After the student's gratuitous affirmation, she continues the syntactic explication by relating to "harmony," "rhythm," and "variation on one basic shape."

At this point the teacher shifts to pragmatics by relating briefly the history of her own relation to this sign. She then promotes a cognitive set by speaking as if she were making a prediction concerning the students' perception. The final statement might appear to be pragmatics since she refers to "us" and hence seems to be relating the sign to the present users of the sign. But both the "us" and the "it" should probably be construed as generalized, thus making what she says a semantic rule for the use of these terms. In effect she said, "The words "unity" and "harmony" are not applicable to any thing unless, among other properties, it has repetition of a basic shape."

Inferring (Coded I.) Inference is the process of moving from what is already accepted to additional supposition that is at least probable in relation to what was accepted.

Following C. S. Peirce [25] our classification system differentiates three kinds of inference:

Deduction (coded I.1)
Induction (coded I.2)
Retroduction (or abduction) (coded I.3)

Deduction. A deductive inference is one that is logically determinate or conclusive. This is to say that its validity can be certified by logical or formal considerations alone, without reference to any empirical information. So far as formal structure is concerned, therefore, deduction could be subsumed under syntactic explication. Deduction simply makes explicit what lies implicit in the acceptance of various premises, definitions, axioms, transformation rules, and the like. But there is a significant psychological and pedagogical difference. When someone is explaining to others how various signs are formally related, we classify it as syntatic explication; when someone is trying to discover or bring to light what lies implicit, we classify it as deductive inference.

Typically, teachers engage in very little deductive reasoning in front of the class. When the teacher is speaking, unless the context indicates otherwise, we may assume that he already is aware of the implications and is engaging in syntactic explication for the benefit of the class. On the other hand, when the teacher asks a question calling for the unfolding of formal relations, we must judge from context whether he is soliciting recitation, syntactic explication, or deductive inference. If the context suggests that the teacher is asking for a statement or close paraphrase of what some authority has said, we code the operation as either "Sol-R or "Sol-CS.1." If the teacher appears to be encouraging the student to "spread out" or make explicit what he already "has in mind," we code "Sol-CS.41." But when the teacher asks a student to think through certain formal relationships and reach a conclusion, we code as "Sol-1.1."

Strictly speaking the expression "deductive inference" should not be used as a name for attempts or sophistries that involve formal fallacies and, hence, invalid conclusions. For convenience, however, we use the same code for the verbal operations of moving to both valid and invalid conclusions, unless, of course, the context makes it clear that the invalid conclusion was stated deliberately in order to promote some type of structuring.

Induction. An inductive inference is the process of deciding what is probably true about something on the basis of an examination of a sample. Such inference is logically indeterminate or inconclusive--the truth of the conclusion can be ascertained only by reference to additional empirical findings. This does not mean that inductively inferring is merely guessing and that one guess is as good as another. While there are no rules that guarantee the soundness of a conclusion arrived at inductively, (if there were, the inference would be deductive) there are certain procedures (ranging from Mill's Methods to modern statistical techniques) that have turned out to be so efficacious that we can speak of better or worse inductive inferences according to whether these standard procedures have been carefully regarded or ignored.

A knowledge of the "rules" for inference making would likely be useful to teachers. For our purpose we should note that, in the classroom, inductive inference typically takes the form of a generalization that ascribes to something not observed the properties or characteristics that have been observed in something else that is thought to be a sample of or another case of the same thing.

There is a small problem here because in actual cases of reasoning (in contrast to the paradigms found in textbooks) the types of inference tend to interlace rather than to stand in isolation. Frequently there is a kind of deductive tail tagged onto an inductive inference. For example, suppose that a class was discussing a city in the U.S. about which the students had no first-hand knowledge and the teacher asked, "Well, don't you suppose that Denver also has city buses?" The reasoning of some student (if it were all spelled out) might go something like this:

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[25] Charles Hartshorne and Paul Weiss (eds.) The Collected Papers of Charles Sanders Peirce, Vol. I, 1931, Harvard University Press, Cambridge, Massachusetts.

"I have observed that Columbus, Cleveland, and several other cities of medium size have city buses. I may then inductively infer that all or at least many medium sized cities have buses. Now Denver is a medium size city, therefore, I can deductively conclude that Denver most likely has buses."

Since the heart of the problem seems to be the inductive generalization, with the deductive conclusion falling like a ripe plum, we code the teacher's question simply "Sol--1.2."

Another small problem may be cleared away by noting a distinction that can be made between strict logical implication (deductive inference) and a material conditional (contingent fact). Consider the following schema:

If p and (if p then q) THEN q

It is the "IF--THEN" relation that is the deductive or implicative one, while the "if--then" relation may be a statement of some fact in the world that conceivably could be quite otherwise.

Now suppose that a teacher asks, "If we break down water into its elements, what do we have?" We should not be mislead by the if-then form of the question. Unless the context clearly indicates otherwise, surely we should assume that the teacher is soliciting either a recitation or the surfacing of a fact of nature rather than soliciting an inference that would involve only a formalistic manipulation of the deductive halo surrounding this fact. On the other hand, if the notation "H_2O" is being considered and the teacher asks the same question, then it is syntactic explication that is being solicited.

But suppose the teacher asks, "If we were to drop this metal into this acid, then what would happen?" Here the teacher is asking the student to generalize on the basis of his past experience with metals and acids. Again, ignoring the deductive tail, it should be coded "Sol-1.2."

There is another kind of question, sometimes put in an if-then form, that calls for an operation which, while being a kind of logical inanity, does seem to have some pedagogical significance. It is sometimes called "historical if-ing" and is noted by Smith and Meux under the title "Counterfactual Opining."[26] Teachers sometimes pose questions such as, "What do you think George Washington would do about the war in Viet Nam?" or "If Germany had won the war, what then?" What sort of reasoning does one engage in as a response to such a question? There are alternate ways of giving a more or less formalistic construction to what probably happens, but the nub of the matter seems to be an inductive extrapolation.

This should not be confused with other questions which could be put into an if-then form with the antecedent clause being contrary to fact in another sense. Suppose a teacher had just concluded a demonstration of, say, some physical or chemical process, and then asked, "Now what would have happened had I doubled the amount of X?" Depending upon the context, students might either deductively infer or inductively extrapolate.

Retroduction.[27] This is another form of logically indeterminate or inconclusive inference in which one creates some explanation, hypothesis, or rule, to account for what has been observed. A simple way of sorting out the three forms of inference is to consider the medieval syllogism

All men are mortal
Socrates is a man
Socrates is mortal

Note that if we accept the first two statements, the third follows by deductive inference. If we know the last two statements (and especially if we also know of other cases--X is a man and X is mortal, Y is a man and Y is mortal, etc.) we may inductively conclude that all men are mortal (and with a deductive tail, that if X is a man he is mortal). But now suppose we know the first and third statements, we could retroductively posit the second statement as an hypothesis to account for the mortality of Socrates. We note immediately that some alternative hypothesis may be correct, but on the information given by the two other statements, it is a reasonable retroductive inference.

Some (but not all) of what Smith and Meux call "Explaining" can be classified as retroductive inference.

Note the following episodes:

T: Why is it more cold-blooded animals live in the South than in the North?------------------Sol.-I.3

S: Because the cold-blooded animals--don't they have to have the same kind of temperature as their surroundings?--------------------------1.3

or

T: The worst outbreak of the Boxer's Rebellion occurred outside the city, not within the city of Peking.-CS.1

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[26] Op. cit., pp. 187-189.

[27] Retroduction, also sometimes called "abduction" was originally discussed by Aristotle but largely neglected by logicians until the recent popularity of the work of C.S. Peirce (see footnote 25). In the literature of education this form of inference has been diccussed by Hullfish and Smith (op. cit., footnote 18) and by E. S. Maccia, "Models and the Meaning of Retroduction," Occasional paper 62-110, Center for the Construction of Theory in Education, The Ohio State University,Columbus Ohio.

T: Why would they pick on that particular
city?------------------------------Sol.-1.3

S: Because it's the main seaport?----- 1.3

T: No, not the main seaport. / The main city, CS.2
but there's another reason. It's not because / CS.1
of the seaport. / Anyone else have an idea?---Sol.1.3
Bill?------------------------------------S

S_2: Would that be where all these foreign offices
were?--------------------------------------I.3

T: What's another word for it? / It's where the Sol-CS.
big foreign legations were, that's true. 41
All the leaders of these foreign groups were
there. / CS.41
Where could you find them? What city?---Sol.-I.2

S_3: In the capitol.--------------------------I.2

Most of the other kinds of operations called "Explaining" we would classify either as recitation or some form of cognitive structuring. Our coding system is concerned with spotting the relative frequency of the various fundamental processes of thinking called for and performed with and by language in the classroom rather than with noting the more complex operations that can be handled on the level of recognition because they have become more or less standardized within some particular domain of discourse such as the physical sciences.

Evaluating (also justifying, giving good reasons, ete.) (coded E.). An evaluation is a critical judgment or appraisal of the truth, value, or status of something based on evidence or good reasons. Since in order to justify or defend, one must evaluate; and in order to evaluate, one must entertain possible justifications, "evaluating" and "justifying" are names given to different sides of the same process. Surely this process is close to the heart of Scheffler's remark about teaching quoted on page 108.

Evaluating should not be confused with stating an opinion or attitude and a solicitation for the surfacing of opinions about the truth, value, or status of something should not be coded "Sol-E." unless the context clearly indicates that the "good reasons" as well as the opinion is being called for.

Except for the case of a purely deductive demonstration, speaking an evaluating is a process compounded from the more elemental verbal operations already classified by our system. Nevertheless, since the presence or absence of this process may be critical in appraisal of what goes on in the classroom, our classification system provides a method for noting when the more elemental operations are combined into evaluating or justifying.

Since this is a compound operation, there are several alternative ways of subdividing or classifying the process. It turns out, however, that every type of evaluating always comes to rest in one or another of three basic operations. This is because man never questions all things at the same time nor questions incessantly--in order to evaluate or justify anything he must, at least temporarily, accept something as "taken for granted." By noting what it is that the evaluation thus hinges upon we obtain the following subcategories:

formal (coded E.1)
empirical (coded E.2)
systemic (coded E.3)

Formal evaluating. When what is accepted as the fulcrum for an evaluation or justification is definitions, axioms, criteria, rules, authorities, or the like, the operation may be said to be formal. It should be noted that it is unnecessary that the rules or criteria cited be "formal rules." Any sort of a rule, even a rule of thumb, may serve as the fulcrum for a formal evaluation or justification. The question as to whether the evaluation is a satisfactory or convincing one, is, of course, another matter.

It may help to note the difference between citing a rule or procedure and following rules or procedures. There is a wide variety of rules and procedures that we may either regard or disregard in performing any operation. Even in performing a purely deductive operation (as in plane geometry) we normally follow certain standard but "non-formal" procedures. We do not, however, cite these procedures as part of the proof or justification. Also, in doing, organizing, and reporting empirical work, we normally follow certain "formal"rules of logic, mathematics, and syntax, without citing the rules as part of the evidence. But if someone cites, say, Mill's Methods as a justification for either what he has done or what he has concluded, then the operation should be classified as "Formal Evaluating" even though it is quite true, of course, that Mill's Methods were designed to guide empirical rather than formal investigations.

Empirical Evaluating. When the evaluating operation turns on the acceptance of what can be observed (at the level of recognition) or reasonable inferences from what can be observed, it is coded "E.2." Frequently this takes the form of projections about the probable consequences or outcomes of some process or action. The fact that some of this speculation becomes rather tenuous is not at issue in the coding. When someone says that a judgment about the value or status of "X" is justified because "X" will lead to or have "Y" as a consequence, the argument hinges on the empirical evidence. Now if the discussion shifts to the matter of the value or status of "Y", then a new evaluation or justification is called for; and, again, it will be one of the three types.

Systemic evaluating. Sometimes the nub of an evaluation is the acceptance of a holistic combination of formal and empirical factors--specifically, formal consistency, economy, and theoretic power, plus empirical fruitfulness and long range usefulness in the conduct of human affairs. This form of evaluation is, perhaps, unlikely to arise in elementary or secondary classrooms since most theories or systems that can be justified in this way (e.g., the heliocentric theory of the solar system, or the basic principles of democracy) are not likely to be called into question at these levels of education. Nevertheless, in truncated form it does arise in terms of what is sometimes called a "pragmatic" justification--someone cites as evidence, "It works." Again, since only the form, not the soundness of the justification is at issue in our coding, we classify such operations "E.3."

The following episodes (fictitious) may illustrate some of the evaluating or justifying operations of the classroom.

T: You say that if water is broken down into
its elements we have hydrogen and oxygen--
how do you know that's so?-----------------Sol.-E

S: I just know it--read it in the book I guess.---E.1

T: Come on, you can do better than that.-----VS.2
How do you know the book is right? It
could be a misprint.----------------------Sol.-E

S: Well. . .oh! If H_2O is water, it must be
made of hydrogen and oxygen.-------------E.1

T: Yeah, that's true enough--but how do you CS.3
know "H_2O" is the correct formula for
water? Think about it. Chemistry is a Sol.-E
laboratory science. What have you seen
right here in this lab that enables you CS.5
to know?

S: Hmm... Oh sure, the electrolysis thing..
We saw oxygen come up on one side and
hydrogen on the other -----------------E.2

T: Okay (chuckle)/ Now suppose I ask how VS.3
you know it was oxygen and hydrogen you
saw rather than some other gases? Sol.-E.

S: Well, we tested like the lab manual said E.1
I suppose you're gonna ask me how I know
the tests are any good--I guess I'd say
these are the standard tests people have
been using all along and they always work. E.3

The tendency to prefer formal justifications may be a result of the formalistic nature of much school work. The second speech of the student could reasonably have been classified as syntactic explication except that the context suggests that in this case it was not merely an explication but a "thinking through" to a valid conclusion. Note that in the last speech of the student he cited the lab manual procedure, hence the coding, "Formal evaluation."

T: Now with these two pictures (reproductions
of Edgar Degas, *The Tub* and Alfred Stevens,
The Bath) some of you liked one and some CS.1
the other. I think you said, Billy, that
you liked this one (Stevens). Do you just
like it better or do you think it's
better art or what?------------------------Sol-CS.1

S_1: The girl's oldfashioned but nice, and..
well, there's interesting things in the
picture--the watch in the soap dish..
and....-----------------------------------CS.1

S_2: Yeah, but the other has better form--and
you can also see more of the girl--
that's interesting. ----------------------CS.1

T: Okay, one has interesting content, the CS.1
other has interesting form, and---if you
are interested in girls.. yeah, Mary? S

S_3: The form is more important--I mean.. the E
round tub contrasts with the straight
lines of the girl's arm and the table
and..well, then it comes back to the CS.41
curves of the girl's body--and also of
the water pitchers.

T: All right. ---why do you say the form CS.3
is more important?------------------------Sol.-E

S_3: Well, if you just want pictures of
things you can take photographs..or if
the fellows want to look at pin-up girls CS.1
they can take *Playboy*--but, I mean--
(laughter)..no, I'm serious.. Art is E.1
supposed to be---it should have form,
design, unity. All that Stevens' thing's CS.41
got is two criss-cross diagonal lines.
That's not very creative.--------------- E.1

This episode presents an interesting combination of "Surfacing," "Syntactic explication," and "Formal evaluation." Note that the teacher solicits a surfacing of opinions but the third student responds with a judgment and then discusses formal properties of the Degas picture. The teacher then calls upon this student to support the judgment. The student then responds by surfacing her opinion of the view point expressed by her classmates. She then states the criterion she accepts, analyzes the formal aspects of the Stevens, and concludes with a formal evaluation.

Recapitulation of Categories

Code	Category
NC	Not classified
S	Scheduling
R	Recitation
Sol-	Solicitation
VS.	Valuational Structuring
VS.1	Exhorting
VS.2	Negative reinforcing
VS.3	Positive reinforcing
VS.4	Empathizing
VS.5	Promoting Valuational Set
CS.	Cognitive Structuring
CS.1	Surfacing
CS.2	Negative or denying
CS.3	Affirming of acknowledging
CS.4	Semiotic explication
CS.41	Syntactic
CS.42	Semantic
CS.43	Pragmatic
CS.5	Promoting Cognitive Set
I.	Inferring
I.1	Deductive
I.2	Inductive
I.3	Retroductive
E.	Evaluating or justifying
E.1	Formal
E.2	Empirical
E.3	Systemic

Notes:

The subcategories of Valuational and Cognitive structuring are provisionally taken to be exhaustive.

The subcategories of Semiotic explication are analytically non-exhaustive of semiosis. (see page 122)

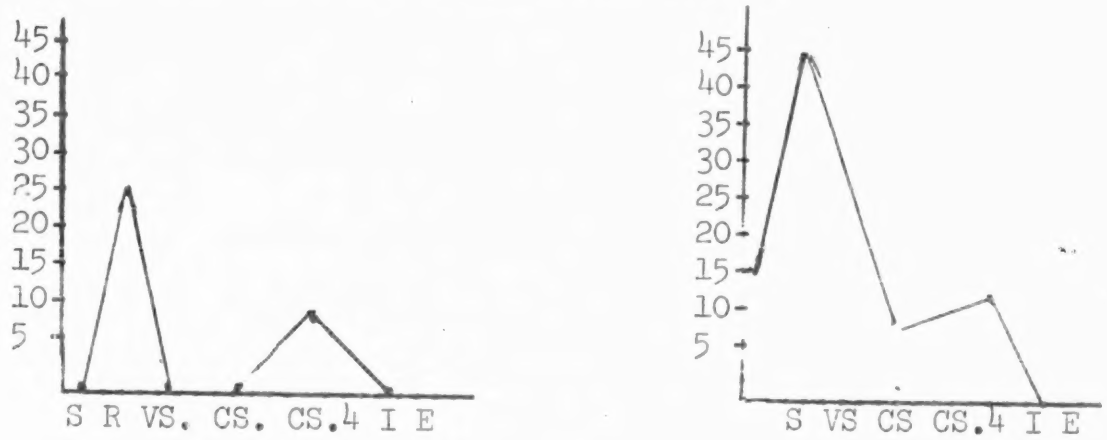
The subcategories of Inferring and Evaluating are analytically exhaustive of these operations.

III

Conclusions

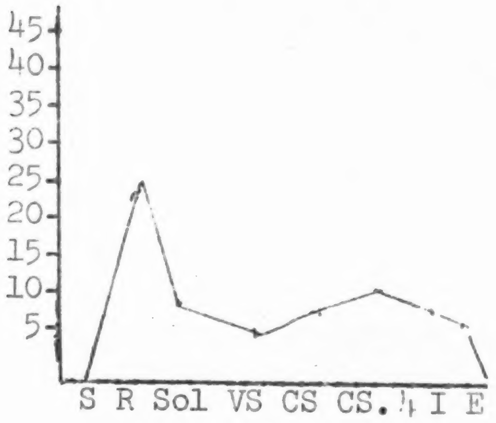
Suggestions for research. By eliminating all of the subcategories (except semiotic explication), our system provides a simple eight-point analysis of the verbal operations of the classroom that may turn out to be useful in connection with "frequency count studies" of teachers, teaching sytles, strategies, etc. For example, three profiles can be obtained for any given class period: 1. Teacher solicitations; 2. Teacher (non-solicitation) talk; and 3. Student talk. Consider the following profiles of a fifty-minute period.

TEACHER "A" - 8th Grade Social Studies



Teacher Solicitations

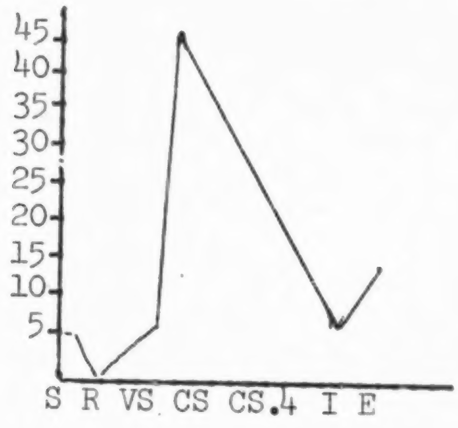
Teacher Talk



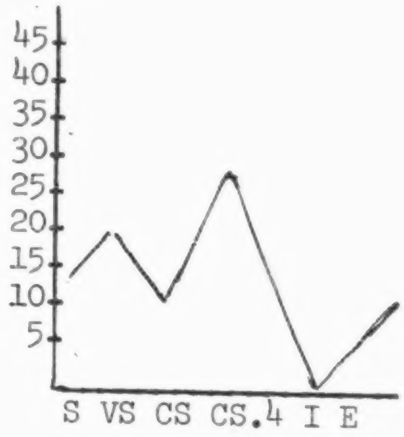
Student Talk

We can see immediately that this class period was devoted to recitation and that the teacher's talk--mostly scheduling and valuational structuring--was chiefly concerned with directing the recitation. Compare this with the following:

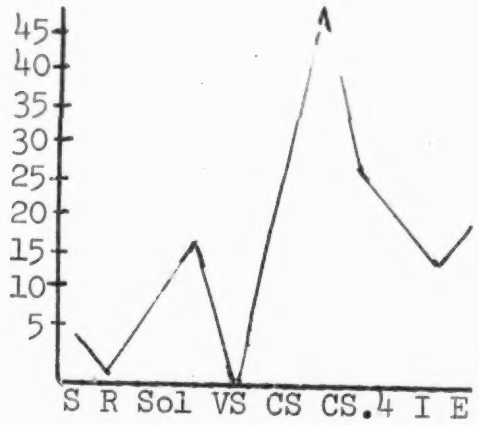
TEACHER "B" - 9th Grade Art



Teacher Solicitation



Teacher Talk



Student Talk

Here the time was spent largely in surfacing opinions or information and in semiotic explication, with some inferences and evaluations solicited and received. A researchable question is, are there any significant correlations between these kinds of differences in verbal operations and measurable differences in various ways of conceiving teaching-learning success?

Our system should provide opportunity for more than blind correlational studies. To the extent that our categories are relatable to present psychological and logical knowledge of cognitive and valuational structuring, and of inferring and evaluation, a researcher should be able to generate testable hypotheses concerning the effect of those listed in Bloom s taxonomy.[28]

Some less obvious lines of research might also prove interesting. For example, consider some of the variables that seem to turn up again and again in studies of teacher behavior--social class, personality (authoritarian, open-closed mindedness, educational background, type and extent of teaching experience). Do the teaching styles revealed by our profiles correlate with any of these variables? And if we think of these as "middle" variables in contrast to teaching outcomes as "end" variables, should we study possible correlation with such "beginning" variables as differing, so called, philosophies of education--more specifically, views and attitudes concerning the nature of man and of the good life, the nature of knowledge and of value, and the proper role of the school in our society?

Since one of the sub-category systems is based on Morris' theory of semiotic, further conceptual analysis might reveal ways of relating the verbal operations of classroom instruction to the distinctions he proposes in his recent Signification and Significance,[29] and thus, to the empirical studies which he sketches, It is conceivable that his three sets of three functions of language could be used to construct a 3x3x3 matrix from which all of our categories could be generated. If so, there would be obvious advantages in using computers in handling data.

Finally, it may be the case that simple frequency is not as significant as various teaching strategies that enable the teacher, so to speak, to strike while the iron is hot.[30] This is a much more difficult conception from a research standpoint, but our system of categories appears to provide a way of differentiating patterns or sequences of operations within episodes.

In relation to art education--especially teaching directed toward increasing "art appreciation"--a major stumbling block seems to be a lack of agreement concerning the meaning of "appreciation." Each chapter of this report touches on the problem in one way or another and the overall effect is to suggest that art appreciation is a many-splendored thing. Knowledge seems to be one, but only one, facet of appreciation. Teaching for appreciation may also involve the building of a valuational set, perhaps empathy, and very likely certain non-discursive responses. And, of course, even the cognitive facet involves more than knowledge in the sense of simple information; it involves the development of evaluative criteria and a sense of what is significant and relevant as opposed to the trivial and distracting.

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[28] B. S. Bloom and others, Taxonomy of Educational Objectives, Handbook I, The Cognitive Domain; Handbook II, The Affective Domain, David McKay, New York, 1956-1965.

[29] See footnote 20.

[30] See Hullfish and Smith, op. cit., chapters 12 and 13.

Do the categories cast any light on the ingredients of appreciation? Further conceptual analysis is needed before making proposals for empirical research in this area.

Suggestions for Teacher Education. A really effective general methods course has been the illusive philosopher's stone of teacher education. But if further research shows that our categories, or an improved version of them, do capture the verbal operations that cut across subject matters, then surely here is a key for one useful kind of preservice and inservice education.

This is not a new suggestion. Indeed, Smith and Meux expressed the same hope.

> The question naturally arises as to whether or not the quality of teaching behavior is in some way related to the performance of these logical operations. A number of questions come to mind: Is learning concise modes of thought related to the degree in which the student is required to bring his own verbal behavior into line with the strict pattern of these operations? Does an explicit understanding of these operations increase the student's knowledge of the subject he is studying? Does the more rigorous performance of these operations require that the teacher have command of his subject matter in ways different from that which he ordinarily possesses? Would the ability of a teacher to explore subject matter logically free him from overdependence upon the textbook? Should answers to these questions be affirmative, would not knowledge about these logical operations and how to perform them constitute a new content for courses in pedagory? [31]

Our system of categories, however, provides a somewhat different perspective on the problem. Under our scheme the verbal operations performed in ordinary language seem far less a matter of inadequate versions of operations which ought to be (or, at least, could be) "completely structured," "logical," "rule governed," and "rigorously performed" and more like ordinary language being used in ordinary ways--utilizing much of its full range of richness, and suggestiveness, and tapping many of its emotive and persuasive qualities. What seems to be needed in teacher education is something less like a traditional course in logic and more like one in classical rhetoric. But neither of these exhause the possibilities.

In the 1933 edition of John Dewey's How We Think he noted three motives and uses for language:[32] the primary motive is to influence the action of others by using language to express desire, emotion, and thought; a secondary use is as a means for developing more intimate and more useful social relations; while its conscious use as an instrument of thought and inquiry, or as a vehicle for conveying knowledge or precise ideas, is a tertiary and relatively new development in the long history of language. Dewey then suggests that the problem of the school is "to direct pupils' oral and written speech, used primarily for practical and social ends, so that gradually it shall become a conscious tool of conveying knowledge and assisting thought."[33]

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[31] Smith and Meux, op. cit., pp. 10-11.

[32] Op. cit., p. 239.

In the transcripts we studied, we found illustrations of these three uses of language; and they are reflected in our categories. Indeed, the categories could be viewed as a further or more detailed breakdown of Dewey's three-way analysis. Now even if we adopt the non-judgmental approach of Bellack and Davitz and focus research and training on doing better what is (rather than trying to change what is in the direction of what we think ought to be), our categories suggest that teacher training should be concerned with such problems as how to use language to promote various forms of valuational and cognitive structuring rather than only with how to conduct recitation. On the other hand, if we frankly adopt a more prescriptive posture and consider changing teacher education in ways that seem likely to enable teaching to become more nearly "an initiation into the rational life," the question then arises as to how language can most effectively be used to "convey knowledge and assist thought" and how teachers may best be taught to use language in this way.

At this point it is easy to imagine, since examples of completed effective inquiry can be conveniently presented and communicated when cast in standard logical forms, that it is a study of these forms that will contribute most to understanding and skill in the inquiry use of language. But there are two difficulties here. The first has been discussed by Kaplan[34] in terms of a distinction between "the logic in use" and " reconstructed logic." The second, and more general difficulty, concerns the distinction between language used to report or communicate thoughts and the role of language in thinking, as a more or less private activity. This has been touched upon by Hullfish and Smith;[35] and, perhaps, the most basic research on this matter has been reported by Vygotsky.[36]

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[33] Ibid.

[34] Abraham Kaplan, The Conduct of Inquiry, Chandler Publishing Company, San Francisco, 1964. See also Stephen Toulmin, The Uses of Argument, Cambridge University Press, 1958, Chapter IV.

[35] Op. cit., Chapter 3.

[36] L.S. Vygotsky, Thought and Language (edited and translated by Eugenia Hanfmann and Gertrude Vakar), 1962, M. I. T. Press, Cambridge, Massachusetts.

All of this suggests that a more promising approach in teacher education would be the study of neither logic nor rhetoric as traditionally conceived, but a more generalized study of the uses of language, such as Morris' *Signs, Language, and Behavior*. Our categories could be used to focus the study upon the uses of language *in an educational setting*; and material from logic, psychology, general sematics, etc., could be drawn upon as needed to clarify both what is not being done and what could be done with language in the classroom.

Chapter V

THE WORK OF ART AND THE OBJECT OF APPRECIATION

Kenneth Marantz

> A great work of art, in our view, is the potentiality of a vivid and satisfactory human experience. The possibility of that experience lies in the structure of the physical object to which we respond. The condition for our having the experience lies in ourselves.
>
> Stephen Pepper, Principles of Art Appreciation

I. Unasked Questions in Art Education Literature

A. Defining art appreciation

The primary purpose of this chapter is to help provide information and criteria for the efficient choice of art objects for appreciation. What are we appreciating when we examine a 9" X 12" full-color reproduction of Michelangelo's The Last Judgment? Do some qualities appear in a transparency blown up to 3' X 5' which are not seen in the printed reproduction? Are some essential qualities lost when we look at a black and white postcard? And what happens when we show the transparency simultaneously with one of Picasso's Guernica? Can we say that we are appreciating the painting when seen in any of these ways? What we are suggesting by this short list of questions is that there is very little evidence to indicate that sufficient thought is being given to the problem of choosing art objects for study and considerable evidence to indicate that the matter is both crucial and complex.

To appreciate, according to Webster s Third New International Dictionary, is to "comprehend with knowledge, judgment and discrimination" and also "to be critically and emotionally aware of delicate subtle aesthetic or artistic values." In ordinary language then, art appreciation seems to be concerned with knowledge, judgment, and

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discrimination as well as with critical and emotional awareness of art. Although the word "art" may refer to either a process or an object, we will be interested here in examining the art object because it is the focus of appreciative attention; i.e., we appreciate some thing in the classroom when we are involved with art appreciation activity.[1]

Therefore, for the purposes of this chapter, art appreciation will refer to the human action of (1) comprehending works of art[2] with knowledge, judgment, and discrimination and (2) being critically and emotionally aware of their aesthetic values. We may theorize about the function of works of art in various contexts and we may read about their historical meaning and have their iconographies decoded for us; but because they are tangible objects, in order for us to be infected by their specific qualities we must come into sensory contact with them. Like a fine dish, the sums of all the recipes, historical anedotes, critical analyses, literary sources and other culinary data do not add up to the sensory experience of eating it. The classroom in which art appreciation is taught must have works of art or their reproductions at hand for study.

Although art objects[3] play a significant role in the classroom, many obvious questions relating to the choice of the objects for study remain unasked in the art education literature. Scanning many of the recent books one finds the literature dominated by matters relating to the production of art. Art objects are found useful as visual or sensory aids to self-expression. Typical of the cursory treatment which art objects receive is this statement from one of the better textbooks in the field

> Slides are available of many of the great works of architecture, painting, design. Their advantage over prints is that there is less tendency for children to copy. The pictures can be exposed long enough for the children to reach to them, and they can be repeated often enough for familiarity to develop.[4]

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[1] See Charlotte Johnson's Chapter VII for a discussion of the possible relations between art processes and appreciation.

[2] Monuments or their reproductions as identified by art historians and critics.

[3] We will use this as a catch-all term in the future to include works of art and all objects which derive from them such as photographic reproductions, copies. More specific terms will be used when the discussion requires narrower limits.

[4] June King McFee, Preparation for Art. San Francisco: Wadsworth, 1961. p. 279.

Where more elaborate exposition is offered (i.e., raising the space given from a paragraph or two to at most several pages in books that average 350 or more pages) it usually is a general exhortation to choose "good" objects.

> ...it is imperative that the resources used have aesthetic qualities. Good color reproductions, well-chosen film slides, well-mounted visual materials, carefully selected examples of manufactured objects, well-arranged exhibits on the bulletin boards attractive display cases ...[5]

Whether the author is asking rehetorical questions ("Do they represent the best available, from the point of view of aesthetic quality?")[6] or is tacitly assuming value judgments of the teacher (as shown in "... it is imperative that the resources used have aesthetic quality."), these resources generally fail to provide a basis for establishing criteria for selection.

It may be argued that books dealing with a broad overview of the domain of art education cannot be expected to treat the technical aspects necessary for the development of sound criteria. Yet, if books open the door to give the reader a glimpse of an important, but distant goal, some of the books ought to provide him with an adequate lay of terrain so that he may get there safely. Current literature either does not consider the choice of art objects as a significant teacher function or else assumes that the teacher has acquired the necessary information elsewhere. Typically the implication is that choice is important. Referring to a high school art appreciation course: "The core of such a course should be built around slides, filmstrips, films and art reproductions..."[7] If the core is a group of art objects, then by implication, coice ought to be significant. But the failure to provide any basis for choice presupposes some skills which teachers typically have not developed in contemporary teacher-preparation curriculums.

What has been tacitly assumed by the authors of art education literature as a relatively simple, almost automatic, procedure is in fact a highly complex affair. The highest value has been placed on "original" works of art without a thorough analysis of what appreciating

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[5] Italo de Francesco, Art Education: Its Means and Ends. New York: Harper, 1958.

[6] Ibid., p. 190.

[7] Manfred L. Keiler, The Art in Teaching Art. Lincoln: University of Nebraska, 1961. p. 230.

"originality" means. Printed reproductions and transparencies are listed as alternatives without a clear understanding of the wide range of variation within each species and the even wider sensory gulf which separates the two forms of reproduction. Displays of art objects are prescribed without taking into account the effect of one work on another as they exist side by side on a display surface. Little thought has been given to the differences in appreciation potential between an art object studied as an isolated object and the same object studied in its cultural context. In this chapter we will be concerned with these crucial, technical problems in the hope of providing a critical basis for the selection and use of art objects in art appreciation classrooms.

Although a large number of written resources have been useful in developing our ideas, certain authors should be pointed out as most helpful. Stephen Pepper[8] and George Boas[9] illuminate the problem of formulating categories of appreciation. Leonard Meyer[10] and Alfred Lessing[11] clarify the meaning of originality through their discussion of forgeries. Edgar Wind,[12] Lewis Mumford[13] and Margaret Mead[14] provide many insights into the problems of mechanical reproductions. Andre Malraux[15] offers new, if controversial, ideas on the values of a "museum without walls." Robert Redfield[16] and Melvill Herskovitz[17] provide the basis for the discussion of art in its cultural setting. E. H. Gombrich[18] is helpful in describing psychological factors affecting appreciation. And a seminar on Color in Print (sponsored by the American Institute of Graphic Arts) [19] is invaluable in supplying technical information on reproduction processes. Ideas derived from these sources have been incorporated in our writing and further notation of specific credits will be given in the text only when they will help illuminate ideas.

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[8] Stephen C. Pepper, The Work of Art. Bloomington: Indiana University, 1955.

[9] George Boas, The Heaven of Invention. Baltimore: Johns Hopkins, 1962.

[10] Leonard B. Meyer, "Forgery and the Anthropology of Art," The Yale Review, Winter, 1963. pp. 220-33.

[11] Alfred Lessing, "What is Wrong with a Forgery?" The Journal of Aesthetics and Art Criticism, Summer, 1965, pp. 461-71.

[12] Edgar Wind, Art and Anarchy. London: Faber & Faber, 1963.

[13] Lewis Mumford, Art and Technics. New York: Columbia University, 1952.

[14] Margaret Mead, "Work, Leisure and Creativity," The Visual Arts Today (G. Kepes, ed.). Middletown, Conn.: Wesleyan University, 1960. pp. 13-24.

[15] Andre Malraux, The Voices of Silence. New York: Doubleday, 1953.

[16] Robert Redfield, "Art and Icon," Aspects of Primitive Art. New York: University Publ., 1959. pp. 11-41.

[17] Melville J. Herskovitz, "Art and Value," Aspects of Primitive Art. New York: University Publ., 1959. pp. 41-69.

II. Categories of Appreciation

There can be two extreme positions taken when art appreciation or artistic contemplation is discussed. One, growing from the writings of Walter Pater and Clive Bell, states that no memory or knowledge of ideas is necessary because the normal stream of life is transcended: the act of appreciation is totally different from ordinary experience. The other, stemming from Experimentalists like John Dewey and Otto Krash, says that anything which can contribute to a fuller understanding of a work of art is relevant to it and that the more we can get to know about it the greater our potential for appreciating it. On the other hand there is considerable space somewhere inbetween the two extremes. We believe that we can attend to various aspects of appreciation at different times for different educational objectives. But we also believe that there is a step beyond comprehension with knowledge, judgment, and discrimination which is possible, a step that involves appreciating an art work critically and emotionally as a total experience.

A concept of appreciation as an act which can be divided is a useful educational one. This is because it parallels, in a way, the concept of teaching the whole child. In the latter case we are concerned about the student as a person but teach him as a series of specialized and often disassociated organisms. It is somewhat the same with a work of art. We are concerned about it as a whole but we appreciate it in terms of a series of additive parts. We tend to teach details with the hope that the student can integrate them into some cohesive and understandable form which adds up to the original monument. We cannot conceive of teaching a whole work of art any more than a whole child.

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[18] E. H. Gombrich, "On Physiognomic Perception, "The Visual Arts Today (G. Kepes, ed.), pp. 232-45.

[19] Transcript, Seminar on Color in Print. New York: American Institute of Graphic Arts, Sept. 26, 1964. This document is an invaluable source of information pertaining to the techniques of printing.

Looking upon appreciation as a series of related but separate parts we may then examine art objects in terms of their effectiveness as teaching tools as well as objects of "pure" contemplation. Their effectiveness as tools will depend upon the specific teaching objectives which they will be called upon to illuminate. The objectives, in turn, should point to some specific aspect of appreciation.

There are many reasonable ways to divide appreciation. We could base the division on a series of fundamental questions: "What do you see?" "What does it remind you of?" "How well has the artist done the job?" "What does it mean?" "How are the elements and principles of design used?"[20] Or we could follow Smith's verbal classifications[21] and analyze appreciation in terms of Syntactics, Semantics and Pragmatics. Or we might follow Stephen Pepper's simpler system by analyzing details in terms of their relevancy or irrelevancy to the perception of a work of art. Or we may choose other useful means of dividing the act of appreciation.

We have devised the following group of categories because it seems very useful in pointing out relationships between art objects and specific aspects of appreciation. They are not to be construed to exclude alternative possibilities. They are designed to help make criteria for the selection of art objects a reasonable and practical goal. In this scheme there are two major classes of categories: analytical and synthetic. The analytical categories are the ones which either teachers or students use to find out what might have gone into the creation of the work of art. The synthetic categories are those which depend upon the individual's capacity to get something out of the work other than the facts of analysis. The categories are arranged in an order which proceeds from the simplest form of inquiry to the most complex.

The Analytic Categories:

1. Identification

Perhaps the simplest response (although not necessarily the first) to a work of art is one of naming. Leonard Meyer[22] reminds us that naming is a process which gives us some control over an art object and thus lets us feel a bit less insecure in the face of the unknown. In referring to The Last Judgment we may identify its title; the kind of thing it is (a picture); the maker (Michelangelo); its date of manufacture (1534); its place of origin (Rome); its style (late Italian Renaissance); its medium (paint); its technique (fresco); even its function (religious wall decoration). These kinds of statements refer to information which can be labeled, classified, learned by rote by the student and easily tested by the teacher in short-answer examinations. However, while by no means unimportant, these facts tend to be on the surface of the work and require very little looking on the part of the student; in fact, such information may be conveyed without ever seeing the work. For this reason we find that the labels in museums and the captions in books often keep the observer from attending to the art object because they supply just enough information to satisfy his curiosity.

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[20] See Johnson's Chapter VIII, Method 2, where she bases discussions of works of art on a series of similar questions.

[21] See Smith's Chapter IV on "Verbal Operations of Classroom Instruction."

[22] Meyer, Ibid., p. 228.

While the facts of identity tend to aid in comprehension, there are equally obvious responses to a work of art which tend to side-track appreciation. Such matters as the wrinkle in an oil painting's canvas, the neatness with which a drawings mat has been cut, the position of a work in a museum, the name of the artist's mistress at the time the work was produced, the amount of dust on a painting's frame, the current market value of the work are all possible (even reasonable observations and facts); but they generally add nothing to the act of comprehension because they are in no way useful in determining what the artist put into the work of art. Some observations are more important than others and a teacher should be prepared to make decisions about which observations to encourage and which merely to tolerate.

2a. Literary Description

Joshua Taylor [23] points out that recognition of objects and incidents in an art work is usually an important part of appreciation. Some works of art have a "subject" that can be readily translated into words. The Last Judgment is a figurative picture: i.e., it is about people. Constable is noted for his landscapes; de Heem for still-life; Jo Davidson for portraits; Degas for horses; etc. The biblical stories captured in medieval stained glass were the motivation for their creation and to fail to know their stories detracts from their comprehension. Where there is no literary content (as in nonobjective painting or much decorative art) description can be either formal or technical. A very simple literary description of the Mona Lisa might see it as a picture of a woman, seen from the waist up and dressed in dark clothes, with a curious smile on her lips. Behind her is a landscape scene with mountains and cloudy sky.

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[23] Joshua C. Taylor. Learning to Look. Chicago: University of Chicago, 1957, p. 43.

2b. Technical Description

At times our attention should be focused on the production of a work of art to help us appreciate technical aspects of the finished work. This use of objects is most common currently in studio instruction where the objects are usually used to illuminate some aspect of the student's own creative process rather than the artist's intent. The facts gained in technical study should go well beyond the mere identification of medium and technique (as in #1 above), and they will probably lead to an analysis of the handling of materials as well as to some comparisons with other similar art works. Michelangelo's David may be simply identified as a stone carving. But analysis will show it to be of a specific marble, cut in certain ways by specific tools whose marks may be seen on the surface as part of a varied means of finishing the work. Comparison with Bernini's David will point up their technical differences and similarities.

2c. Formal Description

The tendency, in this century, has been to increase the amount of attention given to the physical structure of works of art. Some critics seem to believe that such analysis is the most significant kind. Certainly in response to a question like "What do you see?" answers can be found in the direct sensory stimulants of color, line, texture, and shape. More sophisticated observation will see in the organization of these design components relationships which have been called rhythms, tensions, balance, proportions, and pattern: the elements and principles of design. Such analysis will probably be easier to apply in appreciating contemporary works which have been created in an atmosphere charged with an awareness of its importance than in appreciating works of art produced at times before the invention of formal analysis. Piet Mondrian's paintings of rectangles seem admirably suited to analysis to talk of color relationships, spatial tensions, and composition. Our essential response is to the formal qualities. To apply a similar analytical screen to a Botticelli fresco might be academically interesting but would not be as fruitful because of the several other kinds of qualities incorporated in the painting. Our essential response to a Botticelli is far from a formal one.

3. Context

So far our categories have been devised which attend to increasing our understanding of works of art primarily through direct observation. But as Melville Herskovitz[24] makes clear, art is a cultural phenomenon as well as a personal creation; therefore its complete appreciation can be increased through knowledge of the culture which produced it. The context of art also implies the place or situation for which a work was designed: the Parthenon was created for the Athenian Acropolis and transplanting it to Nashville, Tennessee may well change our appreciation of it. Every light that we can bring to bear on the work of art relating to its use, its influence, the role of the artist in society, its reception by its contemporary society, and other qualities ought to make our appreciation of it the brighter.

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[24] Herskovitz, Ibid., p. 59.

The three categories of analysis--identification, description and context--constitute methods of finding out what qualities went into a work of art and what were some of the events which affected its creation. In a sense they represent kinds of denotive qualities while those of synthesis (below) represent the connotive. James Ackerman's[25] insight that there is a difference between studying the genesis of a work of art and understanding the work seems particularly relevant here. The synthetic categories are an attempt to point out ways in which the observer may become critically and emotionally aware of the values in a work--may come to comprehend it more fully.

4. Association

Triteness is not always a sign of obsolescence. The concept that "one gets out of an experience what one brings to it" may be very useful to the reader in exploring these synthetic categories. Perhaps a more useful corollary of the concept is that one sees what one is prepared to see. If one is attracted to a painting because it reminds one of his mother; or if someone responds to a statue by saying that it looks like a bunch of drunken worms doing a dance in the mud, we have reports (psychological reports, if you will) which are of a different order than those suggested in the category of formal description outlined earlier. This kind of response creates a personal meaning for the viewer constructed in major part from a rapid analysis of the object which draws upon limited previous knowledge. E. H. Gombrich [26] calls this initial response a "physiognomic guess" and indicates that unless we build some kind of framework against which to test and modify these first impressions we are doomed to a rather superficial kind of appreciation.

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[25] James Ackerman, "Art History and the Problems of Criticism." Visual Arts Today (G. Kepes, ed.) pp. 257-67

[26] Gombrich, ibid., p. 243.

5. Critical

There is no intention here of denigrating the associational response. On the contrary, what we hope to do is to bolster it, to enrich it, to add to the viewer s visual memory all manner of relevant knowledge so that allusions (connotations) flow fully and freely in response to a work of art. Yet associations tend to carry with them value judgments which may well narrow the range of potential responses. "That painting reminds me of my mother. What a fine painting it is!" "That statue looks like a bunch of drunken worms dancing in the mud. What a terrible statue it is!" The analytical categories are essentially neutral with respect to the value of the work, but they can supply a structure for testing our responses against a framework built of specific knowledge. Although criticism is a personal matter, it is not a mere matter of taste. "I like it" or "I don't like it" are absolute terms based on personal response. But "good" and "bad" are relative terms and ought to be examined in relation to knowledge about the thing judged. It is certainly true that one may comprehend a work of art and then judge it to be bad and still like it. Critical appreciation permits the extension of the normative base in an effort to make art appreciation a profounder and more enjoyable activity.

6. Friendship [27]

> All the techniques of representation and all the paths to architecture which do not include direct experience are pedagogically useful, of practical necessity and intellectually fruitful; but their function is no more than allusive and preparatory to that moment in which we, with everything in us that is physical and spiritual and, above all, human, enter and experience the places we have been studying. That is the moment of architecture.[28]

What Bruno Zevi says here about architecture ought to apply to all art forms. The experience accumulated from examining or discovering the external evidence of the analytical categories and the internal reflections and connotations of the synthetic categories are all preparatory for the ultimate experience of appreciating a work of art, for developing a friendship with it. What critical appreciation can do is help us verbalize more specifically and usefully about works of art. The hope of the teacher of art appreciation is that all his efforts will help provide the student with personal means for developing this friendship. A mechanism for such "total" appreciation is suggested by Stephen Pepper when he talks of funding experiences; i.e., the act of fusing one's memories of former experiences, perceptions, events, into the present activity of looking at a work of art. It is something hinted at in the classroom but something for which we have no means of measurement.

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[27] This term is given added meaning in Vicker's Chapter VI, dealing with the relationship of art objects and descriptive texts.

[28] Bruno Zevi, Architecture as Space. New York: Horizon Press, 1957.

Because we believe that it is impossible for a teacher to attend to all the qualities of a work of art at one time when he is teaching and must therefore emphasize one or another quality at a time, we have attempted to divide appreciation into categories which may be educationally useful. The categories may be thought of as facets on a diamond: they add to our appreciation of the stone without being the jewel itself.

III. The Work of Art

The most useful educational definition of a work of art is one which considers it a tangible object created by an artist because we must emphasize the concept of tangibility. in order to distinguish it from concepts of the work of art which hold art to be ideas or groups of perceptions. For the remainder of this chapter we will be dealing with problems relating to things which can be handled, which can be seen, which can be sensed directly.

Thus far, when we used the phrase "work of art," we have meant an original creation as opposed to the phrase "art object" which could apply to any representation of the original. On the surface, this distinction may seem a simple matter; but upon examination the concept of originality, as applied to a work of art becomes a complex one, so complex that each art form has its own peculiar modifications. We are not attempting to give definitive answers in this section. Rather we want to raise the kinds of questions that teachers should ask themselves. The significance of the questions will be explored in the sections following this one.

1. Painting

Today when we think about the contemporary painter in his studio, it is difficult to imagine any problem in identifying an original painting by Motherwell or Wyeth or Still. These are obviously pictures painted completely by each man. But such clarity of concept is lost when we look into history to examine eras when painters had workshops and employed assistants. We know that Rubens did not, indeed could not, have painted all the pictures attributed to him and that he had a staff of assistants who did much of the work on many paintings. Such was his influence that a work might have been done completely by his own hand; his workshop (where he did some of the actual painting and his staff the rest); his cartoon (where he supplied the idea, the sketches and even the full-sized drawing); his school or circle or following (where contemporaries who worked for him or who admired his style and/or the money it brought in, copied his ideas); his manner (where anyone after his time painted in his style). We can say with some certainty that a picture painted entirely by Rubens in an original. But what about one in which he might have painted almost all of it but the background or sky? Or those where he supplied the cartoon? Are they not also "original" Rubens if only in essential design?[29] Wherever some other human agency may intervene between the idea of the artist and the tangible product (as in the case of Andy Warhol's silk screen paintings), the concept of originality in painting becomes clouded.

2. Graphics

The issue in the area of print-making is even more confusing. Once again the obvious case is where the artist makes the plate and pulls whatever number of prints he wants to constitute an edition. Of course, because of the variables of inking, wiping the plate, press pressure, condition of the paper, and others, there may well be variations within any edition; but each print is considered original. Yet suppose the artist gives his plates to a professional printer. Does this make the resulting prints any less original? If he works alongside the printer, is there an increase in originality? Now suppose we find plates of an artist long dead and we pull prints from them; can we consider these original? Even if we can imitate the inks of the period and use old paper and even the presses of the time, do we have originals? Does the essence of the etching, dry point, woodcut, lithograph, or engraving exist in the plate or in the print derived from it? In painting, unless one wishes to look upon sketches or cartoons as embodying the originality, the original is clearly the single fresco or tempera or oil. But then an artist designs a print, he projects his ideas through the plate to a series of inked papers. He often destroys the plates after pulling a specific number of prints or after the plate begins to show signs of wear.

Another aspect of the dilemma is seen when we examine the illustrator's art. In recent times particularly, but in evidence since the invention of the printing press, a few artists have been designing for machine reproduction. Because of the knowledge some artists have of the processes of mechanical reproduction they create with the end product--the poster, book illustration, advertisement-in mind. What they present to the printer (for the most part to a photographer first) is only a means to an anticipated end. In this case there are thousands or millions of original art products created. It is not a matter of exact reproduction because the object given to the printer often varies considerably from the final product in size, color, and texture. It is this end product that the artist is concerned with and his knowledge of the processes between his design and the printed page permit him to see the results in terms of modifications of his creative efforts. Actually each page of a book which contains an illustration is an original work of art. To some extent much Pop Art recognizes this and in the case of the signed Campbell soup labels (by Warhol) has taken advantage of it. Several contemporary artists have designed posters for mechanical reproduction with the intent that each poster be considered an original.

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[29] In Ruth S. Magurn's The Letters of Peter Paul Rubens, there are two letters written by Rubens to a William Turnbull (Jan. 26 and Sept. 13, 1621) which refer to problems of cost due to the use of assistants in painting a particular picture. The letters are well worth reading in this regard as they point out the matter-of-factness with which the question of "originality" is tested.

3. Sculpture

Although similar confusions exist in sculpture, there are a few distinct problems depending on the sculptural media. With constructions (such as Nevelson's walls or Cornell's boxes) or with the direct metal work of Smith or Calder, there should be little confusion. But where forms are freer and larger and the physical work demands assistance, the problems raised in the painter's studio repeat themselves here in the sculptor's workshop.

Carving gives a new twist to the problem. When a sculptor alone hacks a statue out of a piece of stone or wood we have unquestionably an original work of art. If he has help because the physical labor is too much for him, the old questions again arise. But what is the case (common enough) when a model (either full size or most often smaller) is given to a workshop to be enlarged mechanically (by pointing machines)? Although the sculptor made the model, it, like the etcher's plate, is only a mediating device to get at the final monument which is produced by other hands or machines. Will the artist's hand applied to the statue in the final finishing stages make it more original?

In casting we face a slightly different question. If the sculptor makes a plaster statue and then casts six bronzes from it, which is the original? Or are they all originals? Is the Lembruck _Kneeling Woman_ in the Albright-Knox Gallery any more original than the same statue in the Museum of Modern Art (or any other casts from the same edition) because it was the first casting made from the mold? Is the sequence of the edition a clue to decreasing originality? If the artist puts the final finish and patina on the statue (as Lembruck did for the first casting), does that make it more original?

4. Photography

Once again we are dealing with an art process involving mechanical (in this case also chemical) reproductions. Previous discussions should have pointed out the variables here. After the artist exposes the film, he can stand back and let other hands produce a print. But because of the wide range of results possible from variations in chemicals, timing, intensity of exposure, and other factors, the professional photographer generally sees the film through the various stages of developing and printing. Again the question of the amount of effect which assistance has on his product must be considered. The photograph in most ways parallels the print: Here the negative corresponds to the plate. We may then talk about editions of original photographs all of which appear alike.

5. Architecture

The question of originality in architecture is one raised primarily in relation to restoration (a subject dealt with further along in this chapter). This art form is not thought of as something produced by a single man. Rather we examine drawings, plans, and elevations in searching for the hand of the architect. In this, more than any other art, there is a clear separation between conception and production as a factor in originality. We look at the Robie House and say Wright made it when we mean he conceived its design. But the mason's labor in laying the bricks in no way detracts from Wright's originality.

6. Other Arts

Other art forms (minor arts or decorative arts, if you will) can also become enmeshed in discussions about originality. But in the main, the questions already raised apply to these also. Medals are like sculptured monuments except that the models for medals and coins are much larger than final products. Mosaics, when large, need many hands for execution and ask questions about degrees of variation due to this necessity. Tapestries and rugs, unless made by the designer, echo voices already heard. Pottery has, in recent years, caused some special concern because Picasso (among others) has contributed designs for others to decorate pots with and has sold them as "original" Picassos. Is this fraud? If Picasso acknowledges them as his, although only the idea is actually his own, must we add a new wrinkle to the now twisted face of originality?

We have gone through this rather extended analysis to re-enforce one of our primary observations that although art education literature refers to the appreciation of works of art (with original objects occupying an unqualified top rung on the latter), the writings do not suitably investigate the complexity of the suggestions which they make. If, as has been recently commented, we cheat our students if we do not confront them with original works of art, then we would want to rectify such substandard teaching conditions by obtaining originals. To do so not only means knowing them, but also knowing how and why we use them.

In the preceding few pages we have tried to indicate some of the difficulties encountered in identifying originals. In the next few pages we plan to discuss some of the reactions that have grown up around the concept of the original work of art.

Samuel Cauman[30] writes of the cult of the "original" which was conceived in the romantic imagination, given nourishment in the last century and now stands full grown around us. "The uniqueness of an original work of art derived from the magic in the artist's hands and conferred upon it a guarantee of quality." Leonard Meyer[31] amplifies this thought when he says that the original is aesthetically exciting because we feel in intimate contact with the magic power of the artist and thus our awareness and sensitivity and our disposition to respond are increased. Our cultural beliefs condition our appreciative responses.[32]

a. Forgeries

Art forgeries help illuminate this aspect of the psychology of appreciation. Wherever works of art have become valued and collected, there is record of the activity of forgers. There have been at least 3,000 years of such activity and the current inflated art market has greatly accelerated the pace of this profitable business. What is a forgery? There are several species that share the common intention of deception: trying to make someone (a potential buyer usually) believe that an object was made by one specific artist when the seller knows it was not. The simplest forgery is a direct copy, trying to make it as much like some existing work of art as possible. We have two La-Belle Ferroniere's in the world claiming to be the original.[33] A more complex fabrication is a work done "in the manner" of an artist by using similar themes, colors, techniques (as in the case of the van Meegeren fakes of Vermeers) or by composite means of using parts of existing works and reworking them in new arrangements and combinations. The least creative way is simply taking an existing work and attributing it to some other artist. Sometimes misattributions are innocently made out of ignorance; but as no fraud is intended and corrections on labels are made after discovery, this cannot be defined as forgery.

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[30] Samuel Cauman, The Living Museum. New York: New York University Press, 1958. p. 111.

[31] Meyer, ibid., p. 227.

[32] A good example of the effectiveness of this kind of conditioning can be seen in the case of several German musicians, Kirsten Flagstead, Walter Gieseking and Wilhelm Furtwengler. Before World War II they were highly respected and well-received members of the American musical scene. During the war they lived and performed in Nazi Germany although many of their colleagues chose to resettle in other countries. After the war, American audiences could no longer appreciate their art because of the knowledge of their associations with a hated enemy.

[33] Etienne Gilson, Painting and Reality. New York: Pantheon, 1957. Particularly pages 64-103 for a thorough discussion of problems related to reproductions and forgeries.

Where the forgeries are of the first order (i.e., "exact" copies) and are very well presented, we will appreciate them fully as originals until we find out their true authorship. Once we find out the truth, the magic is gone and our perception of the object changes although it has physiologically not changed. Perhaps we might compare this process with a magic show. As long as we do not know the secret of the magic trick, we are baffled, enthralled, somehow kept in a state of anticipation each time it is repeated. But once we are told the gimmick, all illusion disappears and the performance no longer has meaning, significance or interest (except perhaps from the technical aspects of admiring the magician's technique). The same effect is seen in works done in the style of a man or period. The giant clay "etruscan" warrior (pure fabrication based on style) in the Metropolitan Museum of Art in New York was appreciated as a rare object by millions of people until final proof sent the forgery to the basement. The magic was gone so the trick was put away.

b. Copies, Facsimilies and Replicas

Discovery of a forgery destroys, apparently, the full potential of appreciation; but copies of works of art at best embody only a limited appreciation potential. We view them always with a "But. . . ." Again we find a more than simple situation because there are different kinds of copies (i.e., a reproduction of an object done in the same medium). Replicas are copies of their own works done by the artists themselves or under their directions. In the pre-camera era when paintings served to report important events or record the images of important people, it was common for an artist to make several replicas for sale to different clients. Benjamin West is said to have painted several pictures of The Death of Wolfe for this reason.

Although "copy" is the general term for the imitation of something, facsimilie refers specifically to an exact and detailed copy of something not made by the artist. The term appears most often in connection with manuscripts and drawings because these can be most faithfully copied. In 1929, in Hanover, Germany, Alfred Dorner put on a exhibition of framed originals and facsimiles (under glass and side by side) of drawings and water colors by such artists as Tiepolo, Renoir, and Cezanne; and he invited one and all to distinguish between the two. The exhibit proved a success; i.e., all viewers found it very hard, if not impossible, to tell the difference.[34]

Of course, not all media lend themsleves to this form of imitation. Oil painting, collage, engravings, and medium which puts an effective third dimension on the surface cannot be copied well except in its own medium. It is standard practice for aspiring artists to copy existing works of art in order to learn specific techniques. Many copyists do a very creditable job, so much so that galleries require all copies made to be a different scale in order to prevent future fraud or confusion. Some kinds of copies may be useful for some aspect of art appreciation as long as the teacher is knowledgable about the nature of the art object he is using.

c. Fragments and Restorations

There is another mystery which twines around the concept of originality. What we hope to appreciate in a work of art which derives from a specific artist's hands is a quality of uniqueness: a sense of an expressive style which was used to shape a personal idea. For this reason forgeries and copies tend to tell lies. Yet what are we to make of attempts to restore original works of art to a condition closer to that when they were first created? On one side of the issue we have men like Edgar Wind who believe any attempt would only falsify the work of art.

> The belief that a painting of, say, the fifteenth century can be returned with scientific certainty to its pristine state, as if five hundred years of existence has left no trace on it, is of course a chemical as well as a historical absurdity. Even if the material history of such an object were reversible, which it is not, the restorer's own vision cannot be wound back to a fifteenth-century optic except by an effort of historical imagination that is subject to all the hazards of learned inference.[35]

In painting and architecture and sculpture, in particular, we find continual attempts to clean, to sharpen worn edges, to replace broken features--all done in honesty in order to recapture a vaporized essence.

On the other side of the fence sits Dorner and his anti-Romantic notions. "If complete restoration is impossible, why not come as close as possible to the original effect, filling in lacunae with matching rather than 'neutral' tone, cleaning pictures to get rid of the 'old master' look of dirt and darkened varnish? Our aim should not be to preserve a romantic ruin."[36] It seems inconsistent to halt the aging process by scientific means in order to say "Look what man hath wrought! As long as one is stopping the aging process, why not reverse it and use our historical knowledge to recapture lost appearances?

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[34] Cauman, ibid. , p. 114.

[35] Wind, ibid., p. 75.

There seems to be merit in both positions. Certainly over-zealous restorers and cleaners in the past (the 18th and 19th centuries in particular) have completely altered many monuments. In some cases it was a question of changing moral customs covering offensive subject matter. In others, a restorer's sense of design differed with the creator's. In still others, clumsy techniques have made a botchery of an honest attempt to repair a damage. In order to make conservation and restoration as neutral and action as possible, modern restorers bear little relationship to the practioner of the past. The new man is a highly skilled technician trained in physics, chemistry, and biology; able to use x-ray and other specialized photographic techniques for analyzing works of art. His prime aim is to prevent injury to the work. All interpretations that require change are left to the art historians.

The restoration problem is a teasing one, for it poses the test of truth. It is true that the Hellenic Greeks painted their stone statues and buildings. It is equally true that we have inherited them washed of surface paint by time and the elements, and so we have developed a way of looking at classic art which would be upset by the truth. Shall we now go and paint the statues we have (assuming we can really determine how each appeared when made) in order to true them up with history? Or do we continue to look at "lies" because of the incomplete knowledge we have? Is it better to leave well enough alone or meet history part way?

Again we pose a series of questions in order to help teachers become aware of complexities of the responsibility they have in selecting and using works of art for appreciation when the concept of truth is variable. If the coloration of Greek temples is important for specific purposes, maintaining the Romantic tradition of white marble overlooking the blue Aegean Sea is poor education. Knowledge of the significance of fragments, from pot shards to the Parthenon, and of the ways in which restoration can distort as well as clarify a work of art--such knowledge is necessary for anyone involved with art appreciation.

In looking for the work of art, we have had to consider the confusion that a term like "original" can cause when one reflects on or attempts to make exact statements about it. Not only is the material object ambiguous at times; but our cultural behavior, our psychological conditioning, affects the way we interpret works of art. Because of such variables, the teacher must be as clear about what he is teaching as possible; or he can only compound chaos from confusion.

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[36] Cauman, ibid., p. 117

IV. Reproductions

The reproduction represents the biggest bulk of art objects that a teacher will deal with in art appreciation classes. Much of what has been said about original works of art or their copies applies to reproductions. A copy is in the same medium and usually the same size as the original; a reproduction can be in any medium and any size. A reproduction of a forgery or a restoration bears with it the same kinds of problems of authenticity that the "original" forgery or restoration contained.

1. Photographs (printed and projected)

Before the invention of the camera, engravings of works of art were commonly made for the edification of a public interested enough in art to possess even a shadow of a monument. The photographer put the engraver-copier out of business (and at the rate photographic reproductions are being framed and sold he may yet put the painter out of business, also). But the comparative ease with which photographs may be taken and the increasing technical proficiency of the process should not cause one to assume that a photograph of a work of art is anything but a suggestion of some of its qualities. The facility of the camera in being able to see monuments from vantages inaccessible to the ordinary observer and the possibility, through darkroom manipulations, of enlarging or shrinking images have extended the range of our potential appreciation. If the camera now permits us to see the gargoyles on a church tower as if we were some hovering bird (instead of distantly from the ground) or a set of stained glass windows at eye level (instead of from an acute angle), what have we gained and what lost? Certainly the new perspective permits us to examine works of art as if they were specimens under a magnifying glass—to see technical and formal and even literary qualities of works which are not possible to see under ordinary conditions. The lighting is "just right" and all parts are in sharp focus. But there is a real danger here of creating a series of images which will not constructively lead to an appreciation of the original work because the observer will never be able to perceive the original in the way the camera has seen it--nor was the work of art really intended to be viewed in this way. More will be said about the relationship of site to appreciation in the next section; but in regard to photographs, we, as teachers must be wary of letting the idealized image on paper become the ultimate art object, the ultimate object of appreciation.

In a real sense our understanding of art history is limited to the available photographed monuments. Some scholars, like Malraux, see in the collection of photographs a "museum without walls"--an opportunity for every man to appreciate the art monuments of the world. In anthologies of similar works critical judgments can be made in order to pick out the masterpieces. We can enlarge the coin's relief in order to compare it with sculpture created at the same period to establish stylistic relationships. To some extent the photograph becomes a great leveler, shrinking the large image and increasing the minute so that the perception of scale becomes meaningless and tends to disappear A miniature painting and a fresco are examined as comparable works of art. But this very ease of comparison is a potential threat to appreciation, for it tends to make all appreciation common to the printed page or projected transparency. In the effort to prove stylistic similarities it tends to forget that "style also refers to the uniqueness of a single man's works; and even beyond that the deluge of photographic images may drown the import of the individual monument.

Photographs present a further limitation: the eye of the photographer. We are apt to think of photography as a mechanical procedure where the camera reproduces visual reality. But this process is highly interpretive and what we eventually see in print begins first as an idea in the photographer's mind. The angle, the lights and shadows, the background, the choice of film (fast or slow, grainy or fine-grained) are variables effecting the final image. Where a photographer forgets the thing being recorded in an effort to produce a photographic work of art (a common enough practice), our appreciation of the original is modified by this perceptual photographic screen. In the darkroom the choice of papers (high or low contrast) and the control of developing and printing exposures present a new set of variables. The glamorized shot of a church suitable for travel posters is not always the best to study specific architectural details. The statue strongly lighted from an angle to accentuate dramatic shadows may evoke emotions which have no relationship to the qualities found in the original, and the shadows may obscure much of the relevant form.

For the most part we have been discussing black and white photography (the kind generally most useful for study). When color is introduced, as it is now in ever-increasing quantities, the variables are multiplied. First the distinctions between transparencies and printed reproductions must be made: "prints and transparencies are entirely different kinds of things. Not only are the dyes used in them to reproduce color entirely different, but the print is looked at under reflected light, the transparency by transmitted light."[37] On paper, the greatest practical range from the brightest highlight to the darkest shadow is about 20 to 1 as compared with as much as 1000 to 1 in a transparency. Thus, the same color film will give one impression when printed and quite another when projected. Yet to talk about transparencies as if they were a single standardized means of reproduction is also misleading. Assuming the best possible product, the kind of film (in this case not only the manufacturer, but which type within a brand) used will determine color characteristics. Some film dyes emphasize the red end of the spectrum, some the blues and greens. Although the use of the paper negative has somewhat cut down on variations or distortions in color reproduction in transparencies,[38] there are on the market slides which vary tremendously in color translation from the original.

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[37] D. B. Eisendrath, Jr. "Why Prints Differ From Slides," Popular Photography, June, 1964, p.8.

The printed color reproduction suffers other problems. The palette of printer's inks is different than the artist's, so certain colors cannot be reproduced at all. The method of the four-color process (magenta, yellow, cyan blue, and black) is another limitation because all intermediary colors must come only from some combination of these. And, of course, the texture and color of the paper stock adds another set of variables. All of these hurdles must be added to the original jump of the photographer's work. Because of these difficulties, the printing industry has recognized the enormity of their responsibility. "We must abandon the very idea that we are reproducing a picture. . . all we are permitted to do is to recreate an image, a sense, a truthful sense, if you will, if you are fortunate and conscientious about it, of what the picture is about. Rather than saying this is what a picture is, all we can say, frankly, is this is what the picture looks like."[39] Those artists who are aware of this fact and are concerned about making reproductions of their work appear as more than mere labels work with the printers to insure the best possible product. Andrew Wyeth has indicated such a concern. In preparing a series for _Life_ he found that the camera was picking up effects of the underpainting that the naked eye did not perceive. He worked on the correction of the printer's plates to overcome these effects. "What I want most to get, is that illusive thing I was after when I was painting the picture."[40] Unfortunately, few living artists care as much and the dead must remain silently smiling or frowning in their graves.

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[38] For example, the most common method of obtaining multiple copies of a slide was to copy the original transparency. So many variables in the darkroom processing resulted due to both human and mechanical factors that there could be wide ranges in any edition of a slide. To avoid this problem a system of making multiple exposures, i.e., shooting the object again and again at one camera setting, produced a more uniform edition. The paper negative has been found to be the most satisfactory answer to date by permitting a single exposure to give a negative, rather than direct transparency as in the other cases, which can be adequately controlled in the darkroom for standardized results. Sandak (New York City) has been a pioneer in this field.

[39] Transcript. _Seminar on Color in Print_, _ibid._, P. 16. This transcript is an invaluable document containing information pertaining to the techniques of printing which all teachers should know.

[40] _Life Magazine,_ May 14, 1965, p. 3.

2. Castings

Sculpture, of course, can be studied from photographs; and some of the problems of reproducing their images on film have been suggested above. But reproductions in three dimensions are also available. Plaster casts of "the great" classical and Renaissance statues fill many a museum gallery and university hall. Because of governmental restrictions, archaeological findings may rarely, legally, leave the country of origin; and the recourse has been to reproduce them in plaster for display in other parts of the world. From this museum tradition has grown the commercial enterprises of today, whether private or institutional, which reproduce a wide range of art objects for sale.

The method, for legitimate concerns, is one of locating a desirable piece (i.e., one they think will sell well) in a collection; obtaining permission to reproduce it (institutions owing the piece and wishing to reproduce it themselves avoid this step); making rubber molds from the original; casting multiple copies; finishing them as authentically as they can; and checking the results against the originals for authenticity and quality control. Less legitimate outfits make molds from reproductions and finish them in various ways (the same piece may often be had in antique bronze, gilt bronze, and black or white marble). Where fine reproductions will be careful to simulate weight, texture and color on a piece which has captured all the sculptural nuances of the original because of the accuracy of the rubber mold process, cheaper versions have neither the sculptural details nor the other qualities associated with the originals. Another distinction stems from the casting materials. Plaster of Paris is a fine casting material because it is cheap, easy to handle and mix and has the property of slightly expanding when it sets so it fills in all the sections and crannies of a mold. But it is a relatively weak material which chips easily. Several manufacturers have developed casting compounds more related to the materials which dentists use for making models of teeth (dental casting stone) which retain the good qualities of plaster but add strength and durability. In some cases, metal is used to reproduce smaller metal works of art.

In general there is greater fidelity found in reproductions of sculpture than in those of paintings or in photographs of sculpture. But the range is limited compared with photographs. Size, of course, is one of the greatest problems. Costs, display, and storage space, and transportation prevent reproductions of Michelangelo's *Moses* from being as available as *William* (an Egyptian clay hippopotamus). Some manufacturers have insiduously attempted to solve this problem by making reduced versions of many famous large works. But, like a shrunken human head, after an initial period of shocked interest, they remain but grisly emblems of their original essence. Unlike photographs which can be enlarged and reduced mechanically and at best stand as a reminder of the sculpture, such miniatures are interpretations by fallible human hands and stand, in their physical presence, *as* the work of art itself. Such deceit must be noted and avoided.

The value of a three-dimensional reproduction lies in its tangibility. A photograph or even group of photographs are fragments of the perception of a sculpture and tend to make static what ought to be an active appreciation. Handling a reproduction, turning it, walking around it permits the observer to stimulate some of the experiences involved in its production. Its third dimension encourages a more continuous set of perceptions than possible from photographs (still pictures as opposed to motion pictures which do indeed give sculpture and architecture a profounder chance to be appreciated). Even a small collection of reproductions can provide the basis for the clearer understanding of what is captured on film; for by comparing a piece with the photograph, one can determine similarities and differences unknown before.

3. Graphics

Although photographs provide the starting point for most reproductions of two-dimensional art works, the printer has a choice of several ways of using the film. Which one he chooses will determine the final effectiveness of the result. Below we have given brief explanations of the processes most commonly used today. Teachers ought to become familiar with them as knowledge of their qualities will help in selecting reproductions for the classroom.

a. Collotype (Photogelatin)

This, like lithography (below) is a planographic printing process. That is, a plate is used where the design areas accept the ink while the other areas do not. It does not employ a screen as in photoengraving, but receives the image to be reproduced directly on its surface. Like lithography it involves a water-resist technique but here the plates are more delicate and runs range only from 100 to 10,000.

This process permits fine texture effects in both small and large reproductions--a texture similar to a fine photograph on rough and smooth papers. It is particularly well suited to wash, oil, and watercolor art work. But it is not successful with work having delicate detail; and since it uses either the hand-inked flatbed presses or the automatic-inking rotary presses, the size of the reproduction is limited.

b. Lithography (offset)

This process is the most popular planographic technique in use today. It produces fine quality reproductions though not quite as delicately textured as the collotype. However, it has the advantage of runs up to 500,000 or more; and it is a particularly good process for uncoated papers. It also has the advantage of using screens for halftone work where they are indicated.

c. Photogravure (etching)

This is an intaglio process; i.e., the design is cut into the printing plate and the hollows are filled with ink. The paper is then pressed into the hollows. It involves screening all material onto a metal plate which is then etched by acid. Varying the depth of the etch controls the intensity of the printed color--the deeper the more intense. Although a screen is used, the tendency for the ink to spread on printing almost eliminates the dot effect common to letter press engraving.

It is an expensive process involving special kinds of paper and considerable hand labor. Art work having soft rather than full contrasts are most successfully rendered by this process; wash drawings and crayon sketches are especially effective. Again the size of the press is a limiting factor.

d. Letterpress (relief)

Like woodcuts and cardboard prints, this is a relief process; i.e., the design is raised above the surface so that ink touches it only. The reverse of gravure, this process involves a screened series of dots which are inked and produce more or less intense colors depending on their size. The finer the screen (i.e., the greater the number of dots per square inch), the greater the potential detail. But the dots are always visible upon close inspection as there is very little tendency for the spread of ink. Newspapers, periodicals, and books commonly use this process. Again, the press size limits the size of the reproduction.

e. Silk Screen (stencil)

This is the fastest growing process for the reproduction of art works for several reasons: the size is almost unlimited compared with the metal plates of other processes; the inks permit a texture unknown to other printing methods and they have a wider range of opacities and transparencies; there is limitless range of hues and values; and it can be used on a greater range of material and all kinds of papers.

It is limited, however, because it is still basically a hand process. Further, it reproduces best that art which uses flat colors because the paints used do not blend so that as many as 50 or more screens (and therefore 50 or more printing operations) may be needed for a single reproduction.[41]

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[41] For a more detailed account of these processes see David Hymes, Production in Advertising and the Graphic Arts, New York: Henry Holt, 1958. Another good source for the teacher (if he can locate it) is Frank Weitenkampf's article in the October, 1913 School Arts, "How to Appreciate Reproductions," pp. 155-157.

The variations from the original in the case of sculpture reproductions have been discussed above. Some of the problems relating to two-dimensional reproductions have also been mentioned, but perhaps a summary statement ought to be made to focus directly on the question of the ways in which art objects we use in the classroom may falsify appreciation.

Scale is perhaps the most obvious variable particularly when the original is unknown. It is nearly impossible to imagine the impact of Bonheur's Horse Fair from seeing a reproduction in a book. With architecture the presence of people or landscape often give sufficient clues; and we are readier, in any case, to anticipate scale in buildings because of our everyday experience with them. But sculpture can often be as misleading as painting, especially when detailed miniatures are blown up to fill a page and carry with them a quality of monumental grandeur. Scaling down a color photograph of a painting also changes color relationships. "When we reduce, we distort. Colors become intensified, and if we were to recreate, reproduce the yellow in a Gauguin, juxtaposed to a blue, a green, or what have you, it would look different in reproduction than in the original painting because the design factors have been distorted in the reproduction."[42] Modification of the plates in an attempt to correct such distortion leads to interpretation by the printer of the original painting.

Color fidelity in general is the most serious problem in reproducing paintings. As has been mentioned, the range of printer s inks does not correspond to the colors used by the painters. Even when an extra plate or two and special inks are added to the usual four-color printing process, the reproduction of a color range is limited. Also printing inks are thin; whereas oils and temperas and acrylics can often be built up rather thickly. The variations in transparencies cannot possibly be reproduced by printing. Silk screening does permit greater flexibility through the use of layer on layer of pigment, but such reproduction tends to give a over-all flatness to the surface that lacks a sense of translucency.

Clarity of line and shape is more a matter of craftsmanship in printing (once the suitable printing technique is chosen) than a necessary limitation. Slipping of the paper or false alignment of the plates in the several runs needed to register all four plates leads to blurriness; i.e., one color being slightly out of place on the print. Cheap reproductions with huge editions and without careful press supervision are generally the cause of this all to common falsification. Also, the use of too wide a screen in the making of the plate from the film may result in a coarseness of line which does serious injury to the expressive quality of the original work of art.

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[42] Color . Print, p. 16.

The surface of the reproduction also acts as a variable. Using water-color paper similar to the one used by the artist can help make a reproduction a facsimilie. Printing the same plates on a glossy stock may well create an image which is far from the original intent. Because oil paintings generally have a third dimension, some attempt at creating "brushstroke" reproductions have been made. However, unless the process is done with extreme care and subtlety, the result can be both garish and confusing because color areas and surface variations do not relate or because of a natural tawdry tendency to go the artist one better through exaggeration of the peaks and valleys. Woods and cloths and various kinds of papers are being used, but the teacher ought to look upon any variation from standard current practices with a great deal of scrutiny. For a painting reproduction it is the surface which is being appreciated; and unless the texture of the material's surface adds increasing fidelity to the product, the effect of gimmickery can stand between the reproduction and its proper educational function.

Photographic reproductions may also tend to distort appreciation by the manner in which they set the work of art. Is the frame included in a painting? This may depend upon factors such as the autheticity of the frame (did the artist have anything to do with it), the function of the reproduction (in a book with limited space, for example) or the significance of the frame in the total effect of the painting (as in much Rococo painting). If the wall and surrounding objects are also included, still another effect may be achieved. It probably would make little sense to photograph a Gothic crucifix in a contrived museum setting, but might make excellent sense to do so in its original church environment.

Reproductions, at best, are symbols of works of art. At times the correspondences between the qualities of the original and the qualities of the reproduction are amazingly close; at other times there are major discrepancies become smaller and smaller and as our eyes are bombarded increasingly with symbols of distant realities, there is a tendency for two things to happen. First, color reproductions, through distortion, tend to intensify ("jazz up") original colors to an extent that our color sensitivity becomes coarsened. Second, the proliferation of reproductions of good quality tends to make us forget that they are but reflected images; and as walls fill with framed reproductions, the values inherent in the uniqueness of the original may be forgotten, or even destroyed. Wind[43] goes so far as to suggest that contemporary artists, realizing the market, plan their paintings so as to make them easy to reproduce. Thus "the medium of diffusion tends to take precedence over the direct experience of the object, and more often than not the object itself is conceived with this purpose in view. We are given the shadow of the thing, and in the end live among shadows, and not only believe that things are made for the sake of their shadows, but find that this is actually the case." Perhaps the warning here is that we ought not let the perfection of the machine control our existence, but rather use color only when a black and white reproduction just will not do the job. Nor should we forget that in this age of materialism we get what we pay for. There are rare bargains in quality in the field of reproduction.

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[43] Wind, ibid., p. 77.

V. The Environment of Appreciation

So far we have been primarily concerned with an object or collection of objects. But objects are seen, are appreciated, in contexts or environments. Is the Pieta by Michelangelo appreciated in the Vatican pavilion at the New York World's Fair (1964-65) the same way it is appreciated in its original setting in St. Peter's in Rome? Is the single Rembrandt painting hanging in the Gallery of Modern Art in New York City appreciated in the same way it might be if hung amongst a score or more in a room in the Metropolitan Museum of Art some thirty blocks away? What effect does a museum's environment, in general, have on appreciation? Such leading questions, while at first apparently aside from the issue of classroom art appreciation, are germane to our discussion of art objects. The manner in which a teacher presents what he presents has considerable effect on learning. It is pointless to develop considered criteria for selection of objects if their effect is to be nullified by inappropriate or thoughtless handling.

Works of art owe their existence to some unique quality expressed by their creator. Often, in our efforts to draw parallels, to point out regional or historical styles, and to make comparisons, we subjugate this uniqueness and the work of art turns grey and amorphous in the sea of works. Typical bulletin board displays are constructed along lines which emphasize over-all effect as if the board were a canvas, the display items pigments and the experience one paralleling the creation of a painting! But art objects are not anonymous pigments and ought to have values beyond their shape and color. Balancing and arranging reproductions in terms of their formal effectiveness tends completely to destroy their integrity as art objects. Books arrange illustrations for educational efficiency, galleries put up shows to enhance the qualities of art works, and even individuals usually display works of art to point out the uniqueness (whether of an aesthetic or monetary nature is irrelevant here). Teachers ought to be no less thoughtful.

The gallery or museum seems to charge its atmosphere with respect and awe somewhat like a cathedral. The same burnt mattress which one would kick at in an empty lot is given almost heroic new meaning as it hangs on the wall. We take with us a psychological set or frame of reference which makes us see works of art in significant terms. Perhaps too much reverence pervades many galleries and too little honest laughter is heard or angry exhortations provoked. There is too even a tone of appreciation as if all art work were created with the same intensity of passion or reason, as if humor and frivolity and jest had no role in any of it. But the casual blindness we assume about our normal environment disappears in a passion of intense looking once inside these special walls.

A similar kind of intensified looking can be encouraged through thoughtful manipulations of the classroom environment so as to focus on the uniqueness of works of art. It takes an effort to get up and go to a museum. The "museum without walls" can be entered quite casually in one's easy chair. To provide too easy or casual an environment tends to destroy the motive for intensified observation. The environment ought to be created so as to be uncomfortable, so as to cause a need for re-establishing equilibrium, so as to help create an urgency for looking. Let the devil take the pretty "art corner." The teacher should lay booby traps in the room to bark shins, should flash brief glimpses of art objects--mere hints--on the screen, should hide all the chairs, turn the clock upside down, and make the students wear red-glassed spectacles or patches over one eye.

And all the while, it ought to be clear, we must realize that art does not exist in limbo. Part of the environment of art is its cultural setting. Boas[44] informs us that as we mature, we become interested in the relevance of the works of art to history and to the lives of their creators. Art objects, it would seem to follow, need other kinds of materials such as readings and perhaps reproductions of non-art objects like maps, landscapes, and people in order to be more fully appreciated. We want to get as familiar with them as we can. "In art, familiarity breeds appreciation, which is to say that it takes time and experience to perceive, internalize, and respond to the aesthetic values in the art of peoples whose culture differs from one's own."[45] We might add that it takes time to know one's own culture well enough to appreciate its art as well. Of course, we can abstract an art work from its generic or current environment and attend to it in isolation. What we derive from it will be limited to the extent of our previous experiences. We can no more become innocent of our accumulated knowledge by willing it so that we can become children again by wearing diapers and crawling around on our hands and knees. We can choose to ignore everything about the work except its formal qualities. If we wish, we may even submerge it under water or put a fine netting in front of it or use other means to narrow our perception of it. But the broadest understanding comes from the fullest exploration of the work's history--both cultural and artistic. And a classroom environment which supports this thesis will be a rich, variable, and exciting one.

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[44] Boas, _ibid._, p. 318.

[45] Herskovitz, _op. cit._, p. 54.

VI. Using Objects for Appreciation

The discussion so far has been rather sporadic in its practical, utilitarian suggestions. One point implied has been to use an art object with integrity. That is, if you have a copy, say so; if a reproduction, try to say what kind and from where it came. Such information satisfies natural curiosity and clears the air so that energies may be focused on the metaphoric qualities of the object; i.e., what qualities of the original it can evoke.[46] Students ought to know as much about the tools they use as they want to know.

Some limitations have also been indicated in previous sections. The selection of objects has certain physical restrictions of finance and space (both display and storage) which are of a purely local nature. There is also a desirability of the teacher's knowing the original work of art so that he may bring verbal comments to bear on a reproduction which only direct observation of the original could otherwise illuminate. In the quest for originals, the magic which may well attach to names like Raphael and Van Gogh does not apply to that group of "originals" turned out in Italian or Hong Kong sweatshops to sell for $19.95 in American stores--frames included. "In one sense, anything manually made in art is original, as opposed to mechanical reproduction. But the print at issue here is whether or not a given work has been produced in a moral climate by an artist whose signature is as bonafide as his thumbprint, whose intention is the honest exploitation of its uniqueness, and whose conception and execution are involved with conscience and quality.[47] Just any original (even the best-intentioned Sunday painter's) is not the same as a specific original. If the quality of oil on canvas is all one wants, he can make swatches which will provide such information clearly and without the confusion inherent in shoddy commercial or much amateur art.

More subtle limitations involve use. Art appreciation depends on keen observation which in turn feeds on freshness. Go into a noisy factory and the clamour is compelling, but gradually one adjusts and the noise becomes deadened. Frame a reproduction and put it up in a corridor or room; and at first it is noticed, but soon it is dead.

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[46] A point in passing. The term "print" has been with increasing rapidity used when what is actually being named is a "reproduction." A "print" is legitimately an original piece of work such as an etching, lithograph, woodcut, even photograph (as explained in an earlier section). Teachers should not compound the confusion caused by current usage in their own classrooms. It may be that someday the two terms will become interchangeable. Then a new term will be used by artists to distinguish their original work from reproductions. We should be leaders, not followers, even if it means correcting peers and administrators.

[47] Norman Kent, "For the Ring of Crystal." American Artist, March, 1964, p. 58.

Thousands of American schools are burial crypts with millions of dead reproductions lining their walls. Reproductions make expensive wallpaper. The appreciative look should be intense and deep searching and energy-sapping. Art objects must be used accordingly, sparingly, in order to maintain a fresh quality. The environment can supply other images which can help prepare us for the ultimate observation and which can make appreciation fuller. In large measure the function of a reproduction is to lay the groundwork for a more intense appreciation of the original. It should be brought out for study, as in a book, or flashed on a screen or even pinned up on a board for a brief time for contemplation. To set a crown on its head and put it on a throne is to install a false king because it lacks the powers of emotional evocation necessary to rule wisely or for any length of time. At best it ought to be kept with other substitutes to be brought out occasionally to show the people some of the attributes of a king.

The criteria for selection of art objects depend directly upon their relationship to the level (the category) of appreciation.

1. Identification

In order to identify a work of art one needs only the minimum kind of tag. It must be clear enough so that the subject and style are evident, otherwise confusion with other works by the same or similar artist will occur. For the most part, any art history text or the University Prints series, or Janson's Key Monuments of Art, or postcards of reproductions from museum collections will suffice. If a good deal of sorting or classifying is being done, the individual University Print or small Artex Print or postcards are more convenient than illustrations from books. Any clear transparency will be useful in the same way.

2a. Literary Description

This form of description is little more than an elaboration of identification where attention is focused on details rather than on the work as a whole. Art objects with elaborately detailed iconographies (as in much Renaissance and Baroque painting and graphics) require a size and clarity of reproduction not necessary for simpler Classical or much contemporary work. Here, as in the category above, black and white photographs or slides, whether in books or discrete, are the obvious choice. Often a set of enlarged details of a piece is useful in literary analysis. Color is an intrusion unless some specific description depends upon the difference, say, between a green dress and a red one.

2b. Technical Description

Here we must pay much closer attention to the authenticity (i.e., the correspondences of qualities between original and copy) of the reproduction. If it is important to know that a sculpture is made of fired clay or a painting of egg termpera or a print by engraving, the information may be transmitted verbally (in which case any reproduction may be used); or, more significantly, it may be discovered by observation. To do so, in many cases, will require enlarged details as well as color. It may further require supplementary study materials for comparison like photographs of raw materials, partially completed art objects, and series of works in progress.

2c. Formal Description

Formal analysis depends upon direct sensory perception to a far greater extent than other forms because it tends to exclude literary and contextual associations. Therefore, the art object upon which such analysis are based must be original, excellent copies or extremely "successful" reproductions. Although line and value relationships may be clearly (perhaps most clearly) judged in achromatic reproductions (where color is part of the original), such qualities as texture and such relationships as tension and rhythm (to say nothing of color itself) demand a fully authentic image. It seems futile to try to analyze a Gauguin Tahitian landscape from a reproduction of poor quality and make verbal excuses and compensations for the lack of true color. Although this can be done with a group of students who have seen the original and using the reproduction as a memory-jogger, it serves only to instill false color impressions on those ignorant of the true qualities. Generally, it is questionable teaching efficiency to try to stretch a tool beyond its useful limits.

3. Context

Much of what needs to be said has been noted earlier in this chapter about the setting in which the art object is placed. We can add here the thought that two schemes of appreciative involvement may be operative simultaneously. The first, the extensive, proposes to flood the students with a great variety of visual images without pursuing anything in depth. One learns to appreciate art by appreciating it (to stretch Dewey's art as experience concept a bit). Therefore, if we flood our students with quantities of art objects, they will be forced to look quickly and intensely in order to begin to appreciate the objects qualities. The intensive approach requires surrounding works of art with everything that can make its comprehension greater. Instead of a single Gauguin, many paintings and ceramic sculptures are studied: photographs of Tahiti and the Breton countryside, photographs of typical natives of these areas, reproductions of art works with which Gauguin was known to have been familiar, his letters, criticism of his work by contemporaries. Such contextual materials permit us to comprehend any single painting from a sympathetic position based on knowledge.

Both schemes, although apparently dichotomous, may work simultaneously (or rather alternately) as the individual interests of students demand. It need not be an either-or proposition.

One more suggestion might be repeated here: it would seem wise to remember that whatever use is made of art objects that respect for their integrity be maintained. Displays based upon design principles are decorative rather than didactic and the objects used in this way tend to lose their identities as even aesthetic metaphors.

The synthetic categories, by our definition, are those which respond to aspects of personal involvement with art objects and do not, therefore, provide us with bases for developing criteria of selection. Except for recognizing idiosyncracies of age groups or perhaps social classes,[48] selection procedures are generally broadly based on curriculum demands. Where demands are few and the understanding of students' needs is clear, it seems that original objects from the domain of the commercial and industrial arts might be ideal study materials. Much more might be gained in appreciating the emotional effectiveness of color through an analysis of advertisements in periodicals like Life, Look, and The New Yorker with some students than in seeking similar understandings in paintings by Ensor and Van Gogh. But because the art forms here might be popular is no reason to suppose that selection criteria are any less demanding.

Usefulness for a specific educational objective remains the keystone in any selection procedure.

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[48] See Lanier's chapter for more details on the concept of canalization of art materials.

Chapter VI

THE WORK OF ART AND THE TEXT THAT ACCOMPANIES IT

G. Stephen Vickers

Everything that is said or printed about art is an introduction; and though it will not guarantee the establishment of a friendship, much still depends on the manner of the introduction. This has not always been so; the Middle Ages has left us a few recipe books for craftsmen, some equations of brilliance and divine splendor, a scathing attack upon the dangers of art, and the marvellings of travelers to Rome, Constantinople or Moslem Spain. Dwelling in the shadows of their cathedrals, the writers made no comment upon them. If they said anything at the time, it was not thought worth saving. Is what we say or write worth saying or saving? Probably it would not be if we were as sure of art's purpose and as uniform in our education as were the writers of the Middle Ages.

Since the Renaissance, however, there has been much writing about artists and art to guide and trouble us. Most of it deals with the principles of art or the lives of artists until a century ago there was very little about single works of art which can be called descriptive, analytical, or interpretive.

Certainly the public has changed in the past four hundred years--how much, can be gauged by the reactions of sightseers to the 'guidance' offered by the uniformed automatons who are to be found in many European galleries. These last practitioners of a kind of art talk which flourished from the 16th to the late 18th century rattle through the name of the artist, relate some interesting anecdote about him, mention the subject of the painting and end by sprinkling the whole with some standard generalization like "Observe the chiaroscuro." The majority are hypnotized by the flow of near-nonsense, a few are distracted into further irrelevancies by the anecdote, and the enlightened take themselves to another part of the gallery. Not much more might have been said by an 18th century host showing a visitor through his collection; but sharing as they did a community of culture, "Observe the chiaroscuro" was a key phrase heavily freighted with meaning. In the 20th century the audience is enormously larger, rarely as sophisticated, and counts amoung its numbers children who in an earlier age would have been regarded as far too young for such an exposure.

The territorial claims of art, too, have enormously increased to take in periods hitherto ignored as barbariously ugly. The passion to discover origins has pushed back the frontier in another direction, the romantic obsession with the exotic has drawn to our attention the arts of distant lands, and disgust with an exhausted European tradition has bred a mania for primitive and folk arts.

It is to close the gulf between the art object and its potential user that a whole host of professional writers, lecturers, and docents has been marshalled using language as a tool, and museum collections, photographs and slides as necessary complements to language.

The Choice of Texts

Of the kinds of verbalization about art it is proposed in this study to concentrate upon the written portion, of which there is more available material. Of printed material it is intended to stay within such preliminary or introductory writings as will by their announced objectives have some application to the adolescent stage. There is a considerable number of books described by their authors as Introductions to Art which treat the numerous problems of definition of terms used in talking about art. One might judge them the most satisfactory type of text for this study. They describe media and techniques, touch on the classic principles, initiate the beginner into the discipline of art history and try to provide him with methods of evaluation. Herein lies their chief weakness; the writing of them calls for too many and too different skills and is in some areas indecisive. Their multipurposed intention provides an uneven book, the parts treated with varying degrees of success according to the skill of the author. The best are invariably the shortest; and are looked upon by their creators merely as a preliminary to the history of art[1] or as a study to be paralleled by systematic reading in the history of art.[2] Dealing as they do in abstractions, the authors of more ambitious treatises rarely point to more than one aspect of an art object at a time--its asymmetry in one place, the rhythmic alteration of tonal values in another, that it is an aquatint in a third, although with each reference the reader looks at the same Goya acquatint and vaguely is aware that these separated elements have some bearing one upon the other since they all occur together. It is for these two reasons, the uneveness of treatment and the disjointedness of the presentation, that this type of text has been rejected as the basis of this study. Reasons, one should add, that bring into question the utility unless carefully scrutinized of this type of literature for students.

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[1] J. C. Taylor. Learning to Look: a Handbook for the Visual Arts. Chicago: University of Chicago Press, 1957.

[2] L. Eitner. Introduction to Art. Minneapolis: Burgess, 1961.

It is proposed, further, to put aside writings on aesthetics, techniques, and iconography as being already special or fragmentary considerations of the art object and confine examination to those books which approach art through the historical method. It is in books of this category that are found the most constant reference to single works of art, and as we shall see, where are assembled the most varied data on behalf of each monument. Primarily the work of art is evidence, but secondarily it has a vivid existence of its own which grows with the attention paid to the study of it as evidence. At the end of the text there is, then, not only a reasonable historical structure but also a treasury of artistic events. This is not surprising, perhaps, when we stop to think that art historians are often keen admirers of the monuments they study and openly sympathetic to their charms. Only in professional journals when they can assume a similar sympathy do they sometimes refrain from an appreciative nod at the object itself. Out of the opportunities presented by this twofold approach may come a sympathetic introduction to art.

If the prefaces of the general survey--the category of history of art books presently most suitable to an introduction to art--are read, it will be found that most of them were based on teaching experience out of which the text developed. It is true that in many, but not all instances, these books as well as the lectures were directed at a slightly older age group than the high school readers; but this hardly invalidates their use for at least two reasons. There is, in the first place, a hair-line distinction in intellectual capacity between adolescence and maturity and a real antagonism evinced by youth to those who deliberately write down to their supposed level. Secondly, it is a common complaint of college instructors that what they must include in a freshman course of studies could as well have been supplied at a precollege level.

A. As a preliminary to a more thorough study of four survey texts, momentary consideration will be given to a favorite of the first quarter of this century, S. Reinach's Apollo, An Illustrated Manual of the History of Art Throughout the Ages, first published in English in 1907 and and based on public lectures given by the distinguished classical archaeologist in 1902.[3] It is a small book which gives a minimum amount of examination to the works of art themselves, supplying dates, titles, and a condensed and orthodox estimate of value derived from conventional French standards of taste in the 19th century. From all appearances the manual was in essence a guidebook to be used when standing before the works of art themselves, for the illustrations are the size of postage stamps.

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[3] S. Reinach. Apollo, An Illustrated Manual for the History of Art Throughout the Ages. From the French by Florence Simmonds. New York: Scribner's, 1907.

Perhaps the very format of Reinach's book prompts the comparison with a gallery catalogue; but behind the similarity, which in this case cannot be pressed home to any conclusion, is a much more general possibility; that all books on art, so far as the ultimate acceptance of the text goes, depend in some measure on an actual confrontation of the reader and the works of art themselves. This is particularly obvious when architecture is in question: there is simply no way by which enclosure constituting interior space can be represented visually in a book. Even the shell is merely hinted at. Further, though it is not uncommon to hear lecturers apologize for the inadequacy of a particular slide to provide its share of proof, in the more discreet setting of a book such confessions are not often made. Yet, even in the most favorable circumstances certain statements remain subject to confirmation; the restrictions of this situation must affect the writer's choice of material and method of presentation. In the course of later discussion, devices to limit this handicap will be noted; but it should be stated here that there is a small but valuable compensation for the need to postpone confirmation. When the opportunity finally presents itself, the new perception comes as a shock as the imagined object is compared to the reality and is likely to remain deeply fixed in memory.

B. In 1926 Helen Gardner, who was for many years lecturer at the Art Institute, Chicago, brought out the first of three editions of Art Through the Ages, a general survey which as she recognized in 1936, on the occasion of the second edition, had not been comprehensive enough.[4] By the time of the third edition, printed in 1948, it was apparent to her that the panorama of world art had become so extensive and detailed that she hailed with relief the prospect of an International Art which would eliminate these cultural barriers and reduce the historian's burden.

Between the first, and one might almost call it tentative, edition and the second there was a change of format to provide more and better illustrations, 883 in all, printed close beside the text. Insofar as the larger photographs yielded information more easily, Gardner's text was a great improvement on Reinach; but it can be seriously doubted that more information was derived from the change. The situation is comparable to that where an image is projected on a screen. In a small room it can be about five feet on a side but in a large room must be nearly double if students at the back of the room are to see the same image. Ease of use will encourage frequency of use and ultimately ensure by repetition a memory image; but it does not bring the viewer closer to the art object as it is represented by photography. Gardner's illustrations, furthermore, did not escape the tyranny of the text; none occupies a full page free of the enveloping typeface, and the size of many is conditioned by the layout of type in two columns.

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[4] Helen Gardner. Art Through the Ages. New York: Harcourt-Brace, 2nd edition, 1936; 3rd edition, 1948.

The introduction to the second edition indicates that the writer had a definite plan of attack for each period in the history of art. There were to be:

1. A description of the general factors determining the character of the art described, the influence of environment.

2. A discussion and analysis of a few examples of art in which the era found its chief expression.

3. A summary of the significant artistic developments of which the examples were particular evidences. Of these three elements, the first, the thesis that the work of art was moulded by the forces in its environment was already well-established among historians. Gardner accepted the thesis crudely. Each general section commenced with an abstract of information about the political state, the social life, and the spiritual concerns of the period; slight additions might be added later in the text as preliminary data for individual monuments.

This method of presentation is open to criticism. The lump of information at the beginning of each chapter is not particularly palatable especially in this condensed form; but worse still, Gardner made little effort at the time she was discussing the individual monuments to relate them to the environment she had sketched.

The second element, "the discussion and analysis of a few examples of art in which the era found its chief expression" was more fruitful. (The author did not give any grounds for her choice of these representative examples. It seems to have become a matter for discussion only in the last few years and will be brought up in connection with the third book reviewed.) This portion of her text become increasingly important through each succeeding edition. To provide an apparatus for this kind of comment, a brief introductory chapter was prefaced to the second edition "to summarize the visual elements of expression" and this was further extended in the third.

This introductory chapter, after a short justification of the role of environment in forming the work of art and a paragraph of insistence that the knowledge of the original function or purpose of a work of art is essential to increased understanding, devotes the rest of the space to sections on The Nature of Form, The Elements of Form, and Form in the Visual Arts. This in capsule form is the same material to be found in those Introductions to Art which were dismissed from consideration at an earlier stage of this study. Occupying as it does only about 1/30 of the whole text and its contents rarely alluded to in the body of the book, the introductory chapter is nevertheless a treatment to Gardner's determination to give a large role to formal analysis.

One type of formal analysis in which she indulged and which is a feature of her book is that of diagramming to indicate the composition of formal elements. Introduced into her third edition, the examples are somewhat willfully scattered throughout the text, finding their place beside the illustrations of those works of art these diagrams are supposed to have diagnosed. The use of diagrams is not the invention of Gardner; they have an obscure origin in the later nineteenth century. In Gardner's case, their effectiveness in analysis is especially open to question. Betraying occasionally a strong resemblance to early cubist paintings and echoing the statement of Cezanne that "Everything in nature adheres to the cone, the cylinder and the cube" Gardner's diagrams reflect more the author's aesthetic position than reveal the structure of the paintings.

The temporary blackboard sketch or student's notation of this sort is a legitimate shorthand device to record what is seen but cannot quickly be put down in words. The lines of such a diagram may even repeat the gestures of the teacher sweeping his pointer across the image on the screen. In any case the direction or areas they make are at the most only momentarily perceived before they recede into the fabric of the art object. Isolated and made as crudely explicit as they are in Art Through the Ages, they crystallize a suggestion into a statement and become a source of conflict with the art object itself.

This considerable excursion into what, after all, is a nonverbal element of analysis may seem irrelevant to this study; but it does illustrate clearly what should be guarded against in analysis. The signalling out of aspects for consideration, as, for example, the distribution of color areas, is justified by the new insights given into the structure of the work of art. If what we find is not added to the fund we already possess, our observations remain a puzzle and a distraction. An analytical description should be assimilated into what has gone before.

The third element, the summary of the developments exemplified by the monuments discussed, is short, and for the most part, a repetition of conclusions already drawn in the body of the discussion and analysis of particular examples.

As a sample let us consider the discussion of one painting, a genre picture by Chardin. It is preceded by a description of the court painters celebrating the theme of Love. At the onset there are certain facts and references given to pin down the painting. This short notice is all the recognition of Chardin's historical place that Gardner gives. (As the painter of middle-class virtue, Chardin is not the isolated and mysterious figure she suggests and his paintings take

"Apart...was a somewhat isolated artist who drew his subject matter from a different social stratum and sphere of life. J. B. Simeon Chardin (1699-1779). Not only in theme but in attitude toward form Chardin seemed to continue the tradition of the Le Nain brothers and the "Little Dutchmen" of the seventeenth century. Sometimes it is the interior of the French middle class home, which Chardin, like the Dutch painters, saw as raw material with pictorial possibilities (Fig. 611A). The sober dusk of the small room provided an opportunity so to modulate the light that it would create a space in which to place figures that catch the high light from an open door, and form a cylindrical mass cut across by repeated diagonals. The warm, vibrating brown ground modulates the rose, green and yellow of the striped upholstery and garments; a contrasting note is the cool gray-blue of large mass in the apron balanced by smalled areas in the details. The colors are not used with the light sparkling dash of Watteau but with a sober deliberation."

(And after a Chardin still-life has been handled in the same fashion)." . . . with all the means at the painter's disposal these objects are built into an organization the unity and harmony of which have a power of their own quite separate from the representational content.[5]

on new meaning in this light.) The description of the painting begins with a summary identification of the room. She points out the factor of light as it isolates the central mass of figures. What she says is an echo of her analysis of the Le Nain painting a few pages before. She makes a color analysis. This may be prompted in part by the wish to offset the black-and-white image of the text. Gardner makes an evaluation of Chardin's art.

What we have read, in short, has been a slight indication of the historical position, a work or two about earlier and related painters, a phrase or two of simple description, the "interior of the French middle-class home," "The sober dusk of the small room;" and the account is completed with two formal analyses, or the light-volume relation and of the color. The first analysis relates back to the Le Nains who had the same attitude to forms; the second provides information which the illustration lacks but which, quite as importantly, contrasts Chardin's painting with that of Watteau.

By way of comment on this characteristic sample, it is worth noticing what Miss Gardner failed to provide in the text. Nothing is said about the subject of the painting beyond a short statement of the site, valuable both for the establishment of the middle-class milieu and for her volume analysis of the picture. The title to the accompanying illustration is Saying Grace, but all reference to it, or exploitation of this as a suitable middle-class theme is omitted. Nothing is said about the small size of the painting although its size corresponds to and re-enforces the intimacy of the theme. Since scale is of first class importance in establishing a human relation to the work of art, its general omission, until very recently, for Gardner is no exception is regrettable. Perhaps it is to be explained as evidence that the photograph in the text had a sizeless reality which was to be supplanted when ultimately the viewer faced the picture in the gallery.

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[5] Gardner, op. cit., 3rd edition, p. 611.

Nothing is said, moreover, of the often-remarked Chardin skill in the suggestion of texture, possibly for the sufficient reason that the photograph did not reveal this skill--although it also did not indicate the colors which are described in some detail. It is possible too that these famed simulations of texture did not contribute anything to her fixed idea of the painting, which had a place for sensuousness expressed only in color. It is also noteworthy that in spite of an extended description of a part of the color, the most conspicuous color, white, is quite neglected.

This catalogue of omissions was not drawn up to rebuke the author, but as a reminder that what is said is not extended unduly beyond what is deemed necessary to show the reader how the work of art can be related to previous knowledge. Some part of this knowledge the reader may pick up of his own accord--he can read the title, he can recall what was said about the Le Nains, he can look at the illustration--but a large part of it derives from the author.

It is well to recall, however, that Miss Gardner was more critic than historian by training and attitude. The separation of the outline of the historical environment from the discussion of monuments indicates this, as does her lack of all curiosity in Chardin as the painter whose work embodies the middle-class ideal of moderation. The clue to her attitude as a critic is to be found in the later sentence, "With all the means at the painter's disposal these objects are built into an organization the unity and harmony of which have a power of their own quite separate from the representational content." Hence derives the indifference to the implications of the subject, or the possible symbolic meaning of the radiant whiteness at the visual centre of the composition. As a follower of Roger Fry, the English critic, who "insisted spiritedly on the absolute value in art of the relations of abstract form independent of their sentimental content or their representation of objects," Gardner made her decision and directed her readers in the study of the work of art.[6] A glance at another account of the same painting will show the strength and weaknesses of Gardner's text.

C. This second example is to be found in E. H. Gombrich, The Story of Art, a general survey which for popularity quite equalled that of Art Through the Ages.[7] The value of the book in the context of this study springs from its origin in instruction given by the writer to the students of an English private boys school. In his preface Gombrich remarks on the danger of underrating adolescent powers of understanding, pointing to their high critical standards in the face of "pretentious jargon and bogus sentiment." He is by training an art historian belonging to a group in which the symbolic interpretation is of great significance.

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[6] L. Venturi. History of Art Criticism, translated from the Italian by C. Marriott. New York: Dutton, 1936, p. 296.

[7] E. H. J. Gombrich. The Story of Art. London: Phaidon Press, 1950.

> "Painters began to look at the life of the ordinary men and women of their time, to draw moving or amusing episodes which could be spun out into a story. The greatest of these was J. S. Chardin (1699-1779), a painter two years younger than Hogarth. Fig. 298 shows one of his charming paintings--a simple room with a woman setting dinner on the table, and asking two children to say grace. Chardin liked these quiet glimpses of the life of the ordinary people. He resembles the Dutch Vermeer in the way in which he feels and preserves the poetry of a domestic scene, without looking for striking effects or pointed allusions. Even his color is calm and restrained and by comparison with the scintillating paintings of Watteau, his works may seem to lack brilliance. But if we study them in the original, we soon discover in them an unobtrusive mastery in the subtle graduation of tones and the seemingly artless arrangement of the scene, that makes him one of the most lovable painters of the eighteenth century."[8]

The author stresses the subject of the painting. He uses terms like "charming" to characterize a diffuse but important reaction. The mood is what he wishes to establish. He elaborates on the mood, "quiet glimpses," "without striking effects." His reference to color is general and stresses the mood again but includes a comparison with Watteau. Formal characteristics he admits we cannot see in the reproduction explain the evaluation, summed up in the word "lovable." A comparison with Gardner reveals two outstanding differences of emphasis and a wholly different attitude on the part of the writer. Although Gombrich is eager to give his evaluation of Chardin, his references are of a very general order--small amounts of description, "a simple room;" of analysis, "subtle gradations of tones;" and of comparison, the reference to Vermeer. They do not so much constitute a decision for the reader to make as create an attitude, which projected into the painting becomes the mood of it. There is little trace of that systematic formal analysis by which Gardner approached the work of art and, of course, none of those diagrams which the earlier writer had used. Neither is there an introductory chapter in which are set down and discussed definitions and techniques. Where Gardner was trying to obtain a regular and impersonal report, Gombrich preferred an intimate and casual relation of impressions. On some occasions he has even acknowledged the marvelous and inexplicable. At the same time he has put forward some modest suggestions, by way of formal analysis, to help the reader towards understanding. As a constantly reiterated response to a work of art, this might shake the confidence of readers; but voiced occasionally it reminds the reader of the infinite and tentative nature of the art experience.

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[8] Gombrich, op. cit., pp. 353-354.

There is another marked difference between Gombrich and Gardner's texts; there is no shelving of the subject of representation in paintings or sculpture, nor subordination of the use of buildings to a contemplation of their mere structure. In this selection at least, one feels, perhaps, that the opposite extreme, the picture-story approach, has been utilized.

It is, of course, through the representational function that Gombrich is able to introduce the historical environment into the very texture of the description of the work of art itself. Consequently, the political, social, or religious context is the more easily accepted by the reader by reason of its immediate juxtaposition to the artistic evidence. The method seems preferable to Gardner's separation of monuments and the preliminary historical survey.

The comparison discovers real differences, in the first place traceable to the passage of time and the waning of the aesthetic of which Fry was an exponent and Gardner a follower, in the second place having to do with the differing national origins of the two writers. One does not find in books of European origin preliminary chapters devoted to the commonly-used concepts employed in dealing with art objects, such as composition, line, light-and-dark, and other sections given over to descriptions of media and technique. Possibly a part of this information and these concepts has been imparted to the European by informal contact with more works of art than are available to most Americans. On the other hand, in America the tendency to lay stress on the structure of the work of art may well spring from the considerable emphasis placed on the making of art objects in the art education system. This hardly accounts for it all, however, or even supplies the basic reasons for the difference; and the whole problem needs further study.

Before completing consideration of Gombrich's book certain other observations can be made. The increase in format of the Story of Art beyond that usually given such texts permits the use of larger reproductions of high quality as photographs. There are, in addition, several colored plates chosen to give to the reader some idea of the palettes of painters through the ages. The illustrations are more nearly free of the text; but it still remains puzzling what overriding principle of scale was used to account for the wide variety of sizes. It may be only elegance of layout, the art of the makers of books, which has directed the decisions.

In his preface, Gombrich notes that only works to be illustrated will be discussed as if the illustration is essential to the stage of understanding to which he hopes to reach. From his commentary on Chardin's Saying Grace, it is obvious that the illustration plays a great role in making sense of what he says allowing us to attach his own reactions to a specific image. The larger and clearer the image is, the more data is supplied and hence the greater possibility of an observer discovering for himself not only a verification but even, possibly, grounds for dissent. His use of details from works of art would suggest that in some cases, at least, the combination of knowledge from text illustration is a final one and not contingent upon an ultimate exposure to the original. It would, for instance, be impossible to assume the position of a viewer of the head of St. Theresa in Ecstasy by Bernini without erecting a scaffold in front of the alter to the height of the head.[9] On the whole, however, he is acutely aware of the dangers and limitations of photographs, stating in his preface that he will confine his repertory of monuments to those he has seen, and remarking at one point on the Sistine Chapel, "But the impression given by the whole, when one steps into the chapel, is still very different from the sum of all the photographs one may ever see."[10]

One further matter for examination is prompted by two items in the list of self-imposed limitations which he includes in his preface. His survey will include only those monuments which have peculiar merit, among which as many as possible of the familiar masterpieces will find a place. It is admitted that these latter, from many references to them in literature and more reproductions of them by photographs, have become hackneyed. Yet they are indispensable data for the construction of a history of art and from part of the artistic patrimony of our civilization. The problem can best be summed up in the Mona Lisa whose incrustations of comment have made the study of it a peril to all but the most skilled teacher.

In his introductory chapter, Gombrich enthusiastically embraces the belief that a knowledge of the history of art will broaden the basis of judgment by providing relevant criteria; for example, medieval crucifixes will not have to sustain irrelevant comparison with Baroque crucifixes. In putting forward these two self-imposed limitations, he implies that he can improve the quality of judgment by using works of high quality.

Other writers have no doubt pondered the question of what monuments to include in their general histories. That there is a degree of correspondence in their selections suggests that there are certain criteria to which they subscribe and a limited roster of monuments on which to exercise this judgment. Because his book is entitled Key Monuments of the History of Art, H. W. Janson has been compelled to make known the basis of choice--the considered opinion of himself and of his colleagues.[11] Furthermore, he has claimed that of the approximately 1000 monuments, about 300 are indispensable and without alternative.

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[9] Ibid., p. 330.

[10] Ibid., p. 223.

Indispensables must mean to Janson having a value which makes it impossible to construct an adequate historical framework without the monuments. (Without them, gaps occur which must be filled; if necessary an effort is made to reconstruct a lost monument; e.g., the abbeys of Cluny II and Cluny III, from the reflections of their influence.) Some, like Cluny, owe their importance to their power to effect the direction of artistic development; others are indispensable because they are the unique manifestation we possess; e.g., the Bayeux Tapestry. Most of Janson's indispensables are works of art that have figured so long in the researches of art historians that access to the field would be impossible without a knowledge of them. A further five hundred were representative of tendencies, techniques, groups, or individuals who had to be included in a general history, and here the choice of possible monuments broadens considerably. The somewhat less than 200 which remained on Janson's lists were tentatively included. He was careful not to reveal the composition of his three categories.

When subsequently he wrote his *History of Art*, Janson could hardly have left out the indispensable monuments of the *Key Monuments of the History of Art.* Among the approximately 150 changes he made at the time, then, there would be none of the indispensables--unless, of course, he had changed his mind in the meantime--and that, in a teacher of twenty years experience is hardly likely. These 150 changes consist of a large percentage abondonments, a few substitutions, and a few additions. From a study of the differences between the *Key Monuments* and *History* some observations can be made.

1. That the *Key Monuments* were not limited simply by Janson's conception of a framework for a general history of his own choice but also included monuments peripheral to a general history or in another scholar's opinion relevant; e.g., Late Gothic art in Germany, Rococoin Germany.

2. That the *Key Monuments* contained a number of monuments of equal importance by the same artist, the number of which was reduced in the *History*; e.g., Bernini.

3. That the *Key Monuments* contained sequences of the same themes to permit comparative study though all members of the sequence were not necessarily of equal importance, and might be left out of the History, e.g., Perret, Church, Le Raincy.

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[11] H. W. Janson, *Key Monuments of the History of Art, A Visual Survey.* New York: Abrams, 1964.

4. That the *Key Monuments* contained more than one view of buildings for the sake of others who did not subscribe to his belief that in later Gothic architecture an exterior was unnecessary. There may be other instances of this allowance for an alternative method.

5. That the *Key Monuments of the History of Art* is a tolerant document allowing the teacher and student to construct a variety of histories; chronological, topical, biographical, national, and by media, though in some cases, the choice of material is very slim. (See also Appendix A.)

D. Written as if it were a demonstration of one use of the *Key Monuments*, H. Janson's *The History of Art* has superseded in popularity all the earlier historical surveys in college freshmen courses. In many respects it is a continuation of the trend of general survey of which Gombrich is an example. More elegant in appearance, larger in format, allowing for more (848) black-and-white illustrations and plans, with 79 color plates, Janson's book has the appearance of a miniature encyclopedia and, paradoxically, the text of a sustained essay. Based on a freshmen survey course given at New York University, it incorporates the best of contemporary scholarship yet retains the air of a thoroughly personal work of synthesis made more readable for professionals by the presence in it of numerous stimulating conjectures put forward by the author. These sophistications will escape the beginner. Moreover his language is not adjusted to the adolescent as Gombrich had been and the niceties of some of his stylistic distinctions are rather rich fare; for all but advanced students it more properly belongs at the university level than Gombrich's text.

An examination of a part of his text, again having to do with Chardin, will show the character of it.

". . . J. B. Simeon Chardin (1699-1779) whose style can be called Rococo only with reservations. The Rubenists had cleared the way for a new interest in the Dutch masters as well, and Chardin is the finest painter of still life and genre in this trend. His still lifes usually show the same modest environment, eschewing the "object appeal" of their Dutch predecessors. In the example shown in Fig. 673, we see only the common objects that belong

Historical linkages are more elaborate than those proposed by either Gardner or Gombrich. Janson mentions, explains, and largely dismisses the connection with Dutch painting.

This catalogue of the obvious draws special attention to the homely objects as a preparation for his ultimate interpretation of the artist's still lifes as symbols of the life of the common

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[12] H. W. Janson. *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. New York: Abrams, 1962.

in any kitchen: earthenware jug, a casserole, a copper pot, a piece of raw meat, a smoked herring two eggs.[13] But how important they seem, each so firmly placed in relation to the rest, each so worthy of the artist's and our scrutiny. Despite his concern with formal problems, evident design, Chardin treats these objects with a respect close to reverence. Beyond their shape, colors, and textures they are to him symbols of the life of the common man. In spirit, if not in subject matter, Chardin is more akin to Louis le Nain and Sanchez Cotan than to a Dutch painter."[14]

man to be viewed with respect bordering on reverence. It is a straightforward description. The mere hint of formal analysis as found in "firmly placed" is translated immediately into "important" and "worthy." "Despite" may mean rather "Beyond" but it is evident that Janson quickly slips by analysis to interpretation. "Beyond" is as much as to say--"See, they are obvious and I need not point them. Out. Beyond, and more important they are the symbols of the life of the common man." A generation earlier Gardner had described the formal structure first, stating that the still lifes had a power of their own quite separate from the representational content.[15]

In this sample, as throughout the book, Janson sounds a coolly reasonable note. The text is an intellectual victory over a great quantity of material; it has no place for miracles which can be only partly explained. The excitement which the words must convey in the absence of the real work of art is much more apparent in Gombrich. Janson relies, perhaps, upon his excellent clear illustrations to accomplish more than merely to bolster the printed evidence of his text. Does not the supplying of clear indications of size in the title to illustrations for the first time in surveys of this sort suggest his effort to make the viewer imaginatively lift the image off the page and into a more vividly experienced reality?

E. To conclude the sampling of well-known texts, there follows an examination of the comparative method in which an extended formal comparison is used. *Learning to Look* by Joshua C. Taylor, belongs to that group of books which are written to introduce freshmen to art; and like all American handbooks of this sort, it begins with the doleful complaint that "Seeing, we have found, is sometimes more difficult for the student of art than believing."[16] In contents it does not differ materially from the other introductions; but is brief, modest, and succinct with informal sketches, "intended to be looked at no more than those hasty diagrams that any professor sketches on the blackboard when a simple visual symbol seems clearer than words alone to convey a meaning."[17] The last chapter is a short effort, in the historical mode, to show what are period styles and personal styles: it might easily be found in a general survey of the development of modern painting. The demonstration is made by Taylor in a discussion of the work of J. L. David, whom Taylor isolates first by means of a contrast with François Boucher, a representative of the previous stylistic phase, and then by a comparison with David's contemporary, John Flaxman, who shares common stylistic qualities of the period and yet like David possesses his own personal style. A final section advances reasons for our believing that the style of David is peculiarly representative of the temper of France during the Revolutionary and Napoleonic eras. The handling of the material is very effective; but the demonstration takes nearly eight pages and raises the question immediately as to whether anyone could possibly get through the whole history of art at that rate or whether a topical approach to certain major historical problems should rather be attempted. At this time, however, we are concerned with the method of dealing with single works of art.

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[13] Janson, *History of Art*, p. 449.

[14] *Ibid.*, p. 449.

[15] Gardner, *op. cit.*, p. 611.

[16] Taylor, *op.* cit., p. v.

In 1748, the year in which David was born, a reigning painter of France was François Boucher, whose exuberant paintings set the pace for both monumental painting and more intimate decorative genre. His was the kind of painting that David in growing up was most conscious of, and it was this kind of painting that quite probably David himself planned to continue. It is quite interesting to compare a painting executed in his early maturity, in 1784 (Fig. 24) with a work by Boucher, *The Triumph of Venus* (Fig. 25), executed incidentally in the very year of David's birth. The divergence is certainly startling.

Probably the most notable difference which strikes the eye at once, is one of movement. Boucher's

In the opening paragraph Taylor just touches on the pictorial traditiion into which David was born. As a mnemonic device, he chose a picture by Boucher painted the year of David s birth; and this fact he repeats to stress the difference one generation can make.

The comparison is a visible one, two pages of plates. Consequently, he sees Boucher in just those aspects which will best contrast with David. The pervasive quality of *movement* runs through the wording of the following sentences, not as a description of those particular convex-concave linear sequences which inform the picture but as a repetition of words, "Rolling," "moving," "flowing," "swirling,

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[17] *Ibid.*, p. vii.

> line is a rolling, active one that builds itself into moving, active forms. And the forms themselves merge into the flowing continuous pattern that carries us along, in and out of space, around and over forms, through the entire painting. The path of movement is like a swirling spiral that fades and reappears as it lures us through the sun-shot atmosphere.[18]

and by the phrase "in and out of space, around and over forms." In using the art of language as a substitute for the art of painting, he approaches the viewer through a method of communication of greater familiarity to the reader and proper to the medium of the language. The enrichment of the bare statement that the picture seems infused with movement not only reenforces the effect which the writer wished to give; but it also induces a certain sympathetic response in the reader. Taylor ends this first effort at analysis by a generalization on the mood which the linear pattern engenders in the observer. This will be important in the comparison with David which follows.

> There is something gay and relaxing about the continuous movement, and we are invited to lose ourselves in the pleasurable rhythm because there is no stopping point that would permit us to withdraw. None of the colors are harsh; all are light and intermediary, blending more than they contrast. In almost every area several hues merge to suggest the soft reflections of light and to link more closely part to part. The red stripes in the floating banner are varied so intricately in value and hue that at points they seem to be engulfed entirely by the warm light.[19]

Next he examines the color and the way in which it suggests light. Not much exact information is given, but it is made clear that local colors are diffused in the "sun-shot atmosphere." The choice of description depends on the available resources and would certainly differ in the presence of the work of art, a colored slide of it, or a black-and-white reproduction. The book has the last. The stress on the light is again prompted by the comparison to follow.

> The evident brush strokes which follow the dominant rhythm makes us feel that we are joining with the artist in the enjoyment of this special world.[20]

The detail of formal analysis is introduced for the sake of what follows, and is not in itself observable in any reproduction. It may well be questioned whether observations of this sort which have no possible grounds for verification ought to be included. Lecturers and writers are, in a sense, talking about the originals when they make such a statement and can in class, at least, qualify their assertions.

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[18] Ibid., pp. 132-133.

[19] Ibid., p. 133.

[20] Ibid., p. 133.

And it is a quite special world, devoid of the weight and substance of material things while retaining the joys of sense. It is as though sense were sublimated to a realm in which only the enticing nuance, elegance of manner, and unending delight had the importance of reality.[21]

The last two sentences are a summing up of the ideal world to which the painter gave form, and they offer an evaluative judgment. It goes somewhat beyond what the analysis had pointed to since Taylor did not hint at a world devoid of the weight and substance of material things. This can in part be deduced from the description of continuous movement, but could have been indicated further by noting how the manner in which the mass of figures composing the float are heaped up together with the barest suggestion of support in a composition that reads more emphatically in two-dimensional silhouette than in organization in depth.

Rather surprisingly the author has made no comment on the theme of the painting, the *Triumph of Venus*, although it is hard to imagine a more typical example of Rococo iconography.

This painting by David offers a far more sober experience. There is motion to be sure, but the motion is constantly arrested as if to give the viewer time to study the forceful but stable shape of the whole and the weight and substance of every part. The three figures on the left thrust back, then forward, only to be met by the counterthrust of the elderly man holding the swords. The movements are, indeed, thrust, not light, rolling plays of line. It is as if two forces met, and meeting, created an image at once moving and static. Rather than take sides by associating ourselves with any one line of movement, we draw back to observe without in any simple sense identifying ourselves with it.

This second painting presents just the opposite characteristics. Where all was flow is now resistance, several times insisted upon; where formerly the viewer surrendered himself to the rhythm, he now finds himself a tense spectator. The writer makes it clear that this is a comparison, not a straightforward description of *movement.*

The second element in the formal analysis is that of *mass.* He might have given further demonstration of how it is conveyed by citing the clear support given to the figures, an almost aggressive flatfootedness.

For a more complete analysis, a comparative study of the linear

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[21] *Ibid.*, p. 133.

> Much of the forcefulness of the action depends on the solidity of the forms, which have all the weight of marble and are quite as earth-bound as those of Boucher are airy. Instead of obscuring the substance of nature, every muscle is drawn in harsh clarity that emphasizes precisely that tactile volumetric aspect of nature which Boucher preferred to soften or pass by. Even the softer lines of the monumental group of grief-stricken women at the right have a clarity of direction and termination consistent with those of the more forceful figures.[22]
>
> The light, far from helping to blend form with form as in the Boucher, gives a greater sense of autonomy to the active elements of the design. Each part seems to exist in its own right. Even from the black-and-white reproduction a different use of color is suggested. Every shape has its own hue; there is no merging of colors. And the red is not a nuance of red but saturated solid red. The blue is a solid, sober blue. Finally, the whole starkly illuminated company is framed securely in the three simple arches of the positive, defined background.[23]

patterns of the three principle groups would have shown the differences in the states of mind of the various participants. Taylor has for reasons of argument later in the text postponed telling what the painting is supposed to represent. One wonders how the innocent viewer of the painting would take the retension of this invaluable information. Gombrich would have quickly supplied the story and built his discussion around it. The final comparison of the analysis is that of *light* and *color*. In order to make the difference from Boucher's color especially strong he singles out in two short, bluntly stated sentences the near-dissonant qualities of the color relations in the David painting--dissonances that harmonize with the general interpretation of violent clash developing in this tragic situation. In the final sentence he places what he has talked about in its setting, repeating the slow rhythm of the architecture in the structure of his sentence, "three simple arches" of the "positive, defined background."

At the end of the comparison the reader is left with two paintings, the sources of which have been discovered by a study of the expressive nature of "line," "mass," "color and light." Had Taylor confined himself to the problem of comparing these two pictures, that other paragraph on the theme of David's painting which occurs a little later in the text where it is placed to preserve the sequence of another argument could have been advanced to a position between the two halves of the comparison.[24]

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[22] *Ibid.*, p. 133-134.

[23] *Ibid.*, p. 134.

The comparative method of describing works of art is so commonplace among art historians that every lecture room is equipped with two laterns. Because both like and unlike can be seen, both the common tradition and novelty can be shown. Undoubtedly, the practice had its origin in the methods of art historians particularly interested in the morphology of art. One must recognize, of course, that it produces a highly unrealistic situation. One will never see in life Amiens cathedral side by side with Salisbury cathedral.

It is also true that what is said about a work of art during a comparison is generally limited to what can be visually compared in photographs-, clear likes or unlikes-, and much else is ignored. The commentary on the Boucher Triumph of Venus would have been not a little modified had the author compared it with the treatment of the same subject by Poussin a century before. However entertaining and effective as a teaching device, comparisons of two monuments constitute a one-sided introduction to the individual monuments.

Looking back over the books that have been examined, it will be found that Gardner makes very little use of comparison, even when the opportunity is provided; e.g., in the case of Leonardo's and Tintoretto's Last Supper s. It is, as has been remarked, primarily an historian s method; and Gardner was more a critic than an historian. Gombrich, on the other hand, makes frequent but slight references to other monuments to show change. Janson in both his Key Monuments of the History of Art and his History of Art uses the method liberally. Those historians who trace archetypes or deal with history topically find the method indispensable. For those trying to convince beginners of the validity of a study of the art of the past, it is essential. It is, in fact, the method of demonstration used by Janson in the introductory chapter of his History of Art where he shows Manet borrowing from a Renaissance engraving which in turn was derived from a composition of Roman origin. The same is used repeatedly by C. Johnson in Chapter Seven of this text.

Before summarizing what is said about works of art in the course of an introduction, it must be stressed that the visual aid of photographs, colored or black-and-white, does have some marked effects.[25] It should have more, perhaps; for it is possible to find statements for which there is no verification in the evidence presented. If the statements are made conditionally, they are suitable, however, and do prepare the reader to see them when ultimately he comes before the work of art itself. For this must be one of the objects of an introduction. Surely a study of Shakespeare's plays is based on the hope at least that some of them will at last be seen, acted on the stage. It seems equally important to make as thorough as possible this prior examination; though, of course, the final confrontation with the object itself will bring its own discoveries. The often expressed regret of returned travelers that they had failed to see something at which they admit to have looked is only matched by the eager reports of agreement or dissent made by others who went armed with tentative conceptions.

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[24] Ibid., pp. 135-136.

[25] Kenneth Marantz. Chapter Five: "The Work of Art and The Object of Appreciation."

Categories of Material

To categorize what is written in commentary is necessarily to take apart what is ordinarily woven together in variations of order dictated by the writer's desire to prevent monotony in his presentation. There seem to be in the examples chosen the following categories of material:

1. External Factual Information. Material not provided by the examination of the work itself but essential to any study of it; the theme of the representation, the name and date of the work and its creator, such circumstances of its creation which bear on the form the work ultimately takes. It is no accident that the label under a picture is often the second thing people look at, following their first glimpse of the painting. Satisfy this curiosity! Some of this is necessarily preliminary as a kind of hook on which to hang what follows; much of it, however, may be inserted as it becomes pertinent.

2. Internal Information (Description). A listing of what is actually apparent. This information may be no more than an expansion of the title by pointing out the elements of it. As a method of getting used to the object it has a distinct value. Simple description is an aspect which is somewhat slighted in books where space is at a premium. In practice it rapidly becomes directive and emphatic, thus leading into the category which follows.

3. Formal Analysis. A sequence of directed observations to aid the reader see how the artist gave form to his problem. These are tests which if explained in advance and often enough repeated become eventually part of the reader's own equipment. There is no exhaustive list of what may be chosen; certainly those should be perferred which in the particular circumstance can be verified. They depend on a momentary willingness to set aside the whole to consider a single aspect.

4. Indications of Contextual Relations. The display of the aspects of the formal structure is followed by efforts to relate the choice made by the artist to the purpose of the whole work. It

is in this category that the historical environment as a conditioning factor finds its place. This is the occasion for a second introduction of external data, more open to question as to its pertinence than the material put forward in Category 1. This is a synthetic process combining as it does the reader's previous knowledge of the development of art with what he has gleaned from the new object by way of innovation or received as evidence of its debt to tradition.

The duration of this process of verbalization is limited by the objective of the writer,-in a general survey to a few lines, to over a page when the writer wishes to make it clear as a method. Since it may be the first introduction of the reader to the particular work of art, it should combine with the visual impression to form a stage of understanding of the particular work of art and not remain merely a moment in the rather abstract flow of history. The latter will not happen if what has been said and written about the work of art has been informed with grace and knowledge.

Yet no matter how excellent the book may be, the student or teacher can add materially to what he has read--first, of course, by understanding the critical bias of the writer and probing into other methods of approach to a final estimate. In the resolution of differing viewpoints, the work of art remains constantly under examination; the difference of opinion is not a tug-of-war, nor the appeal of two advocates to a judge, but is like the trimming of a vessel to ride on an even keel.

For beginners especially, the simple description is a stage which offers considerable opportunities for expansion. In books identification often stops short at the label under the illustration accompanying the text; this small body of proper names, dates, and other data being repeated in the text to make sure the written words and the reproduction key together. Continuing the description most notably in the case of paintings of a representative nature will often pay dividends at a later stage. It was not generally recognized, for instance, before Janson counted them that in J. L. David s Death of Socrates, Metropolitan Museum, New York, the number of Socrates followers was twelve.[26] The possible symbolic intent of the artist was thus revealed in this simple business of looking carefully.

The description plunges the describer into formal analysis and into the broader field of contextual relations. The former can be extended as long as the reproductions are informative and the observer is prepared to justify the discovered relations as aspects of the artist's purpose. Since there is no dearth of elements to be sifted out of which the writer of the text may have used one or two, there is certainly space enough for exploration in this area. In the limitless terrain of the historical environment of a work of art, the student may amplify and elaborate his understanding well beyond the sketchy path the writer has laid out.

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[26] Janson, History of Art, p. 472.

If the state of affairs at the end of a discussion based on student reading and on the further examination of what is hoped will be a reproduction superior to that which the text offers does not conform fully to the judgment of the text but shows on the other hand an expansion of the enquirers' knowledge of the work of art, so much the better. What is written about art is a priming device, not the engine itself.

Appendix A: List of 300 Monuments

What follows is the description of an exercise in establishing the most abbreviated list possible of monuments necessary to the teaching of art in its historical context. Janson numbers over a 1000 monuments, this is restricted to 300. The reduction has its practical advantages, for it admits the lesser opportunities of the secondary school level measured in class-time, trained staff and teaching material. It is offered as a useful guide to those who feel these limitations.

Such a list might with benefit: 1) provide the material for a general survey of the history of art chronologically ordered; 2) allow for chains of similar themes for topical studies; 3) include such well-known monuments as would come to the notice of students outside class; 4) permit some concentration of study upon a single personality, upon a complex monument or architecture, sculpture and painting or upon a stylistic period; 5) include material to assist study of at least some of the applied and graphic media. With the exception of the third specification which derives from Gombrich, all are basic in Janson's Key Monuments.

Given these specifications the list of monuments should possess the maximum elasticity within the practical advantage of compactness. If a high percentage are indispensable, compactness has, therefore, an irreducible limit.

Conceivably all five conditions could be satisfied within the list of monuments satisfying the first condition. For Gombrich less than half as many monuments are necessary than Janson has used in his History of Art. Can the process of paring be continued without the breakdown of effective demonstrations of relationships? The very minimum to meet the first condition would consist of one monument for each of the major arts in each of the commonly recognized style periods plus a few to include the graphic arts and the decorative arts at times when they played a major role. Gombrich's division of his book into 26 chapters of history is nearly standard and can serve as a model.

It is obvious, however, that the conditions of the other categories cannot be met within this severe limitation. If one choses St. Peter's in Rome as the representative example of High Renaissance architecture, how can we trace the history of palace architecture through the High Renaissance? Not by even the most ingenious use of St. Peter s. Or, again, if one wishes to portray the career of a Renaissance artist, and three monuments seem the very least of data for a biographical outline, Michelangelo is the only one who can muster three monuments, one from each of the major arts. To satisfy the several conditions a target of 300 was decided upon for the list which is appended.

Wherever possible architectural monuments were chosen which possessed at least some of their original sculpture or other decoration; and this is not listed separately. It is also understood that an inside and an outside view of the building is ordinarily the minimum. It would therefore take at least 500 slides or reproductions to illustrate this list.

The list was formed, first by making a choice of monuments which occur to the compiler as essential to a survey of the history of art. These were compared to the handlists of key monuments which others have published. The correspondence was fairly high; but this was hardly the purpose the compiler had in mind in making the correlation. It was intended, rather, as a check against some lapse of memory or some unconscious preference of a personal nature. Having filled in these gaps, he then tested it by the specifications which have been outlined previously.

There are invariably decisions of choice to be made in such a list of which a couple will be outlined as examples. Of the numerous Madonnas of Raphael which embody the idealized motherhood typical of the Renaissance, the Modanna della Sedia was chosen because it offered to the user of the list the extra advantage of an example of composition in a round frame. Of the landscapes of the early twentieth century which are occasioned by nature but are also an intensely subjective expression of the artist, a landscape by Marin was preferred as giving also the opportunity to include a twentieth century example of water color technique.

A knowledge that the list has been manipulated to these ends will dispel the notion that the 300 best monuments have been chosen; the list represents 300 of the most useful. From the beginning one can choose alternatives that are well-known, another self-portrait by Van Gogh or Rembrandt, another landscape by Monet, another Pollack, other engravings by Durer, or lithographs by Daumier. Many other parish churches besides St. Maclou in Rouen will serve as well.

Similarly one can take the sequence of equestrian statues, the traditional leader portrait in sculpture from Marcus Aurelius through the Bamberg Rider, Gattamelata by Donatello, Colleoni by Verrochio, Knight, Death and the Devil by Duerer, Olivares by Velasquez and provide a skeleton history which can be elaborated and lengthened by equestrians by Bernini, David, and Géricault.

Particular care has been taken to insure an informative sequence of certain themes which are basic--the Image of God, the House of God, the Image of Man, the House of Man, Man as a Social Being, the Individual, the Leader, the Seat of Government, the City, and Nature. From the list of landscapes, for instance, there are the Roman Odyssey landscape, Lorenzetti, the Brothers Limbourg, Witz, Bellini, Giorgione, Brueghel, Claude, Poussin, Rubens, Ruysdael, Turner, Constable, Corot, Cezanne, Van Gogh, and Marin, paintings with the Chinese Ma Yuan painting to serve as a contrast to Asian and European traditions.

There are many small units as well, the Group Portrait, the artist self-portraits, the Graphic media, Watercolor painting, Town planning, and others. Most of them represented sporadic activities of the human spirit and have shorter histories.

The handbooks which were consulted by the present author,

1) H. Janson, Key Monuments of Art History. New York: Abrams, 1959.

2) H. Janson, History of Art. New York: Abrams, 1962.

3) E. M. Upjohn and J. R. Sedgwick, Highlights, An Illustrated History of Art. New York: Holt Rinehart and Winston, 1963.

4) P. Brieger, G. S. Vickers, and F. Winter, Art and Man. Toronto: Holt, Rinehart and Winston, 1964.

5) H. A. Millon and A. Fraser, Key Monuments of the History of Architecture. New York: Abrams, 1965.

will provide illustrations for the vast majority of items of the list, but there will be some exceptions. This does not mean, of course, that these exceptions are unknown monuments since they are published in special monographs and are on public display. They represent the imperceptible, but nevertheless continuous change which even the most basic lists undergo as they are adjusted to the needs of special interest groups or endure the passage of time.

LIST OF MONUMENTS

Abbreviations: JH=Janson, *History of Art*.
JK=Janson, *Key Monuments of the History of Art*.
US=Upjohn and Sedgwick, *Highlights*.
KMA=Millon and Fraser, *Key Monuments of the History of Architecture*.

1. Wounded Bison, Altamira, Spain (JH 11).
2. Venus of Willendorf, Museum of Natural History, Vienna (JH 16).
3. Pyramids of Menkure, Khafre and Khufu, Giza, Egypt (JH 48).
4. Temple of Amon Ra, Karnak (US 3 E & F).
5. Palette of King Narmer, Egyptian Museum, Cairo (JH 41, 42).
6. Khafre, Egyptian Museum, Cairo (JH 51).
7. Ranefer, Museum, Cairo (US 5 A).
8. Seated Scribe, Louvre, Paris (JH 54).
9. Hunting Party, Tomb of Mereruka, Saqqara, Egypt (JK 60).
10. Fowler Hunting in Marsh, British Museum, London (US 8 C).
11. Stele of Naram-Sin, Louvre, Paris (JH 76).
12. Gudea of Lagash (Telloh), Louvre, Paris (JH 77, 78).
13. Dying Lioness, from Nineveh, British Museum, London (JH 85).
14. Audience Hall of Darius, Persepolis, Persia (JH 90).
15. Palace Knossos, Crete (US 13 F).
16. Bull Leapers, Heraklion Museum, Crete (US 15 C).
17. Octopus Vase, Museum, Candia, Crete (JH 103).
18. Vaphio Cups, National Museum, Athens (JH 109-110).
19. Lion Gate, Mycenae, Greece (JH 111).
20. Standing Youth, Metropolitan Museum of Art, New York (JH 124).

21. Kore, from Chios, Acropolis Museum, Athens (JH Color 6).

22. Sculptures, from Aegina, Glypotothek, Munich (JH 135, 136).

23. Zeus, Museum, Athens (JH 158).

24. Doryphorus, Polyclitus (copy), National Museum, Naples (JH 154).

25. Parthenon, Acropolis, Athens (JH 143).

26. Erechtheum, Acropolis, Athens (JH 150).

27. Mausolus, British Museum, London (JH 170).

28. Hermes, Praxiteles, Museum, Olympia, Greece (JH 173).

29. Nike of Samothrace, Louvre, Paris (JH 181).

30. Altar of Zeus, State Museum, Berlin (JH 178).

31. Laocoon, Museum, Naples (JH 182).

32. Pont du Gard, Nîmes, France (JH 206).

33. Pantheon, Rome (JH 210).

34. Colosseum, Rome (JH 207).

35. Ara Pacis, Rome (JH 226, 228, 230).

36. Column of Trajan, Rome (JH 233).

37. Reliefs, Arch of Titus, Rome (JH 231, 232).

38. Augustus of Primaporta, Vatican Museum, Rome (JH 224).

39. Marcus Aurelius, Equestrian, Campidoglio, Rome (JH 237).

40. Constantine, Capitoline Museum, Rome (JH 240).

41. Dionysus in a Boat, Exekias, Staatliche Antikensammlungen, Munich (JH 120).

42. Hercules and the Nemean Lion, Psiax, Museum, Brescia, Italy (JH 119).

43. Lapith and Centaur, the Foundry Painter, Staatliche Antikensammelungen, Munich (JH 121).

44. Battle of Issus, National Museum, Naples (JH 243).

45. The Ulysses Landscape, Vatican Museum, Rome (JH Color 9).

46. Old St. Peter's, Rome (JK 222).

47. Hagia Sophia, Istanbul (JH 274).

48. Justinian Mosaic, Vitale, Ravenna (JH 271).

49. Crucifixion Mosaic, Daphne, Greece (JH 315).

50. Lindisfarne Gospels, British Museum, London (JH 315).

51. Oseberg Ship, University Museum of Antiquities, Oslo (JH 314).

52. Evangelist, Ebbo Gospels, Epernay, France (JH 326).

53. Plan of a Monastery, St. Gall, Switzerland (JH 323).

54. S . Sernin, Toulouse, France (JH 334).

55. Cathedral, Durham, England (JH 341).

56. Cathedral, Pisa, Italy (JH 347, 348).

57. Notre-Dame-La-Grande, Poitiers, France (JH 338).

58. S. Etienne, Caen, France (JH 339).

59. Tympanum, Ste. Madeleine, Vézelay, France (JH 354).

60. Isaiah, Souillac, France (US 75 A).

61. Flight into Egypt, S. Lazare, Autun, France.

62. Tapestry, Bayeux, France (JH 362).

63. Bible, Cathedral, Winchester, England (JK 445).

64. Notre-Dame, Paris (JH 369).

65. Cathedral, Chartres, France (JH 373).

66. Cathedral, Amiens, France (JH 374).

67. Salisbury Cathedral, Salisbury, England (JH 379).

68. Cathedral, Siena, Italy.

69. Jacobins Church, Toulouse, France (KMA 262).

70. S. Maclou, Rouen, France (KM 264).

71. Henry VII Chapel, Westminster Abbey, London (JK 476).

72. Annunciation Group, Reims Cathedral, France (JH 400).

73. Rider, Cathedral, Bamberg, Germany (JK 488 B).

74. Pulpit, Nicola Pisano Baptistery, Pisa, Italy, (JH 411, 412).

75. Virgin and Child, Notre-Dame, Paris (JK 492 A).

76. Pietà, Provinzialmuseum, Bonn, Germany (JK 493).

77. Charles V. and Jeanne de Bourbon, Louvre, Paris (JH 495).

78. Moses Well, Claus Sluter, Dijon, France (JH 410).

79. Initial page, Bible Moralisée, National Library, Vienna.

80. Psalter of St. Louis, Bibliothèque Nationale, Paris (JK 500).

81. Maestà, Duccio, Cathedral Museum, Siena, Italy (JH 427).

82. Arena Chapel, (frescoes), Giotto, Padua, Italy (JH 430).

83. Triumph of Good Government, A. Lorenzetti, Palazzo Publico, Siena (JH 433, 444).

84. Hours of Jeanne D'Evreux, Cloisters, New York (JH 438).

85. Tres Riches Heures of the Duc de Berry, Museum Conde, Chantilly, France (JH 441).

86. Ducal Palace, Venice (US 86 E).

87. House of Jacques Coeur, Bourges, France (JH 378).

88. Dome, Brunelleschi, Cathedral, Florence (US 102 B).

89. Sacrifice of Isaac, Ghiberti, National Museum, Florence (JH 419).

90. Pazzi Chapel, Brunelleschi, Florence (JH 486-488).

91. San Lorenzo, Brunelleschi, Florence (US 102 D).

92. St. George, Donatello, Florence (JH 474)

93. David, Donatello, National Museum, Florence (JH 481)

94. Second Doors, Ghiberti, Baptistery, Florence (JH 478).

95. Gattamelata, Donatello, Padua, Italy (JH 482).

96. Tribute Money, Masaccio, S. Maria del Carmine, Florence (JH 493).

97. Annunciation, Fra Angelico, San Marco, Florence (JH 497).

98. Altar Piece, H. and J. van Eyck, St. Bavon, Ghent, Belgium (JH 499).

100. Self Portrait, Jan van Eyck, National Gallery, London (JH 448

101. Descent from the Cross, R. van der Weyden, Prado, Madrid (JH Color 29).

102. Christ Walking on Sea, Conrad Witz, Museum, Geneva (JH 457).

103. Battle of San Romano, Uccello, National Gallery, London (JK 647)

104. Dream of Constantine, San Francesco, Arezzo, Italy, Piero della Francesca (US 114 D).

105. Federigo da Montefeltro, Piero della Francesca, Uffizi, Florence.

106. Last Supper, A. Castagno, S. Apollonia, Florence (JH 449).

107. The Last Supper, D. Bouts, Louvain, Belgium (US 98 p).

108. Rucellai Palace, Alberti, Florence (JH 501).

109. S. Andrea, Alberti, Mantua, Italy (US 104 C & D).

110. St. Sebastian, Mantegna, Museum, Vienna (JH Color 34).

111. Oculus, Mantegna, Castello di Corte, Mantua, Italy (JK 655).

112. Colleoni, Verrochio, Venice (JH 515).

113. Hercules and Antaeus, A. Pollaiuolo, National Museum, Florence (JH 511).

114. Portinari Altar, H. van der Goes, Uffizi Gallery, Florence (JH 452).

115. Birth of Venus, Botticelli, Uffizi, Florence (JH Color 36).

116. St. George and Dragon, Bernt Notke, St. Nicholas, Stockholm (JK 602).

117. Tomb of Leonardo Bruni, B. Rosselino, Florence (JH 509).

118. Giovanni da San Miniato, A. Rossellino, Victoria and Albert Museum, London (JK 635).

119. Visit of the English Ambassadors, Carpaccio, Academy, Venice.

120. Last Supper, Leonardo, S. Maria delle Grazie, Milan (JH 524).

121. Mona Lisa, Leonardo, Louvre, Paris (JH 526).

122. Battle of Ten Naked Men, A. Pollaiuolo (JK 661).

123. St. Francis in Ecstasy, Giov. Bellini, Frick Collection, New York (JH Color 35).

124. Temptation of St. Anthony, Bosch, National Museum, Lisbon.

125. David, Michelangelo, Florence (JH 534).

126. St. Peter's, Bramante and Michelangelo, Rome (JH 531, 546, 547).

127. Farnese Palace, A. da Sangallo and Michelangelo, Rome (US 106 E & F).

128. Creation Cycle, Michelangelo, Sistine Chapel, Rome (JH 539).

129. Leo X and Nephews, Raphael, Uffizi, Florence (JH Color 39).

130. Madonna della Sedia, Raphael, Pitti Palace, Florence.

131. School of Athens, Raphael, Vatican, Rome (JH 550).

132. Galatea, Raphael, Villa Farnesina, Rome (JK 711).

133. The Tempest, Giorgione, Academy, Venice (JH Color 40).

134. Man with Glove, Titian, Louvre (JH 553).

135. Bacchus and Ariadne, Tittian, National Gallery, London (JK 719).

136. Pesaro Altar, Titian, Frari, Venice (JH 552).

137. Venus of Urbino, Titian, Uffizi, Florence (US 143 B).

138. Four Hoursemen of the Apocalypse, Dürer (JH 581).

139. Self Portrait, Dürer, silverpoint, Albertina, Vienna (JK 747).

140. Knight, Death and Devil, Dürer (JH 584).

141. Italian Mountains, Dürer, Ashmolean Museum, Oxford (JH 580).

142. Isenheim Altarpiece, Grünewald, Unterlinden Museum, Colmar, France (JH 579).

143. Medici Tombs, Michelangelo, S. Lorenzo, Florence (JH 541).

144. Last Judgment, Michelangelo, Sistine Chapel, Rome (JH 540).

145. Campidoglio, Michelangelo, Rome (JH 544).

146. Henry VIII, Holbein, National Gallery, Rome (JH Color 47).

147. Modonna with the Long Neck, Parmigianino, Uffizi, Florence (JH Color 43).

148. Return of the Hunters, Brueghel the Elder, Museum, Vienna (JH 593).

149. Peasant Wedding, Brueghel the Elder, Museum, Vienna (JH Color 48).

150. Christ in the House of Levi, Veronese, Academy, Venice (JH 565).

152. Villa Rotonda, Palladio, Vicenza, Italy (JH 573).

153. The Escorial, Herrera, Spain.

154. Last Supper, Tintoretto, S. Giorgio Maggiore, Venice (JH 559).

155. View of Toledo, El Greco, Metropolitan Museum, New York (JK 766).

156. Burial of Count Orgaz, El Greco, Santo Tome , Toledo, Spain (JH Color 45).

157. Calling of St. Matthew, Caravaggio, Contarelli Chapel, Rome (JH Color 49).

158. The Loves of the Gods, Annibale Carracci, Farnese Palace, Rome (JK 795).

159. David, Bernini, Borghese Gallery, Rome (JH 609).

160. Tomb, Alexander VII, Bernini, St. Peter s, Rome (US 152 E).

161. San Carlo Alle Quattro Fontane, Borromini, Rome (JH 614).

162. S. Maria della Pace, Pietro da Cortona, Rome (JH 782).

163. Colonnades, before St. Peter's, Bernini, Rome (JK 776).

164. Bust, Louis XIV, Bernini, Versailles (US 152 C).

164. Bust, Louis XIV, Bernini, Versailles (US 152 C).

165. Ecstasy of St. Theresa, Bernini, Sta. Maria della Vittoria, Rome (JH 610).

166. Triumph of the Name of Jesus, Gaulli, II Gesù, Rome (JH 613).

167. Sketch, Landing of Marie de'Medici, Rubens, Pinakothek, Munich (JH 628).

168. Lion Hunt, Rubens, Pinakothek, Munich (US 160 C).

169. Chateau of Steen, Rubens, National Gallery, London (JH 629).

170. Charles I Hunting, Van Dyck, Louvre, Paris (JH 630).

171. Surrender of Breda, Velasquez, Prado, Madrid (JK 844).

172. Olivares, Velasquez, Prado Museum.

173. Las Meniñas, Velasquez, Prado, Madrid (JH 650).

174. Still Life of Four Vessels, Zurbaran, Prado, Madrid.

175. St. George's Company, Hals, Museum, Haarlem, Holland.

176. Night Watch, Rembrandt, Rijksmuseum, Amsterdam (JH 636).

177. Christ Healing the Sick (100 Guilder Print), Rembrandt.

178. Self Portrait, Rembrandt, Louvre, Paris (US 167 E).

179. View of Delft, Vermeer, Mauritshuis, The Hague, Holland (US 171 B).

180. Woman Pouring Milk, Vermeer, Rijksmuseum, Amsterdam (US 169 E).

181. Still Life, W. Claesz, Boymans Museum, Rotterdam, Holland (JH 644).

182. Eve of St. Nicholas, J. Steen, Rijksmuseum, Amsterday (JH 646).

183. Jewish Graveyard, J. van Ruisdael, State Picture Gallery, Dresden, Germany (JH 642).

184. Le Nouveau Né, Georges de la Tour, Paris (JH 655).

185. Burial of Phocion, Poussin, Louvre, Paris (JH 655).

186. Ordination, Poussin, National Gallery of Scotland, Edinborough.

187. Seaport with the Embarkation of the Queen of Sheba, Claude Lorrain, National Gallery, London,

188. Herm, Puget, Town Hall, Toulon, France (JK 838).

189. Palace of Versailles, France (JH 661).

190. Place Vendôme, H.-Mansart, Paris (KM 407).

191. Church, Les Invalides, J. H. -Mansart, Paris (JH 663, 664).

192. Louis XIV, Rigaud, Louvre, Paris (US 1840).

193. St. Martin's-in-the-Fields, Gibbs, London (KM 869).

194. Salon, Hotel de Soubise, G. Boffrand, Paris (JH 670).

195. Petit Trianon, Gabriel, Versailles (KM 439).

196. Pilgrimage to Cythera, Watteau, Louvre, Paris (JH Color 55).

197. Satyr and Bacchante, Clodion, Metropolitan Museum, New York (JH 671).

198. Scene I, Marriage à la Mode, Hogarth, National Gallery, London.

199. Kitchen Still Life, Chardin, Ashmolean Museum, Oxford (673).

200. View of Venice, Canaletto, Museum of Fine Arts, Boston.

201. Episcopal Palace, Neumann, Würzburg, Germany (JH Color 58).

202. Die Wies, Zimmermann, Upper Bavaria (JK 863-864).

203. Sacristy, La Cartuja, Granada, Spain (KMA 459).

204. Chiswick House, Kent and Burlington, London (JH 681).

205. Bath, air view (KM 442)

206. Lord Heathfield, Reynolds, National Gallery, London (US 193 A).

207. Death of Wolfe, B. West, National Gallery, Ottawa (JK 920).

208. Voltaire, Houdon, Museum, Montpellier, France (JH 728).

209. Monticello, T. Jefferson, Charlottesville, Virginia (JK 906 B).

210. Oath of the Horatii, J. L. David, Louvre, Paris (US 20 C).

211. Death of Marat, J. L. David, Royal Museum of Fine Arts, Brussels (JH 710).

212. Odalisque, Ingres, Louvre, Paris (JH Color 60).

213. Family of Charles IV, Goya, Prado, Madrid (JH 715).

214. Third of May , Goya, Prado, Madrid (JH Color 61).

215. Proverb No. 4, Goya, Metropolitan Museum of Art, New York (JH 716).

216. Grand Canal, Venice, Turner, Tate Gallery, London.

217. Hay Wain, Constable, National Gallery, London (US 229 C).

218. Raft of the Medusa, Géricault, Louvre, Paris (JH 718).

219. Massacre at Chios, E. Delacroix, Louvre, Paris (JH 720).

220. The Abduction of Rebecca, Delacroix, Metropolitan Museum, New York (US 207 C).

221. Houses of Parliament, Barry, London (JH 692).

222. Rue Transnonain, Daumier (US 211 B).

223. Third-Class Carriage, Daumier, Metropolitan Museum of Art, New York (JH 724).

224. Chartres, Corot, Louvre, Paris (US 209 B).

225. Stone Breakers, Courbet, Formerly State Picture Gallery, Dresden (JH 736).

226. Comtesse D'Haussonvile, Ingres, Frick Collection, New York.

227. Crystal Palace, Paxton, London (US 198 E & F).

228. Opera, Garnier, Paris (JH 693).

229. Olympia, Manet, Louvre, Paris (US 215 C).

230. Zola, Manet, Louvre, Paris (US 215 A).

231. Gare S. Lazare, Monet, Art Institute, Chicago (US 218 2).

232. Le Moulin de la Galette, Renoir, Louvre, Paris (JH 739).

233. Bar at the Folies-Bergères, Manet, Home House, London (JH 738).

234. Prima Ballerina, Degas, Louvre, Paris (JH 742).

235. The Tub, Degas, Louvre, Paris (JH 743).

236. Boulevard des Italiens, C. Pissarro, National Gallery, Washington (US 218 E).

237. Waterlilies, Monet, Walker Collection, London (JH 744).

238. At the Moulin Rouge, Toulouse-Lautrec, Art Institute of Chicago (JH 762).

239. Thinker, Rodin, Metropolitan Museum of Art, New York (JH 750).

240. Balzac, Rodin, Rodin Museum, Paris (JH 753).

241. Casa Mila Apartments, A. Gaudi, Barcelona (JH 813).

242. The Card Players, Cézanne, Metropolitan Museum, New York (JK 988).

243. Still Life, Cézanne, Fogg Museum, Cambridge, Massachusetts.

244. Mont Ste. Victoire, Cézanne, Philipps Collection, Washington.

245. La Grande Jatte, Seurat, Art Institute, Chicago (JK 989).

246. Side Show, Seurat, Metropolitan Museum of Art, New York (JH Color 67).

247. Potato Eaters, Van Gogh, Otterlo Museum, Holland (JH 750).

248. Wheat Field and Cypress Trees, Van Gogh, National Gallery, London (JH Color 68).

249. Self Portrait, Van Gogh, Whitney Collection, New York (JH 760).

250. Why Are You Angry, Gauguin, Art Institute, Chicago.

251. The Yellow Christ, Gauguin, Albright-Knox Art Gallery, Buffalo, New York (JK 993).

252. Marshall Field Wholesale Store, Richardson, Chicago (JH 809).

253. Carson Pirie Scott and Co. Building, Sullivan, Chicago (JH 811).

254. Robie House, F. L. Wright, Chicago (JH 815, 816).

255. Mediterranean, A. Maillol, private collection, Switzerland (JH 766).

256. The Scream, Munch, National Museum, Oslo, Norway (JH 764).

257. The Dream, Rousseau le Douanier, Museum of Modern Art, New York (JH Color 70).

258. Old King, Rouault, Carnegie Institute, Pittsburgh (JH Color 71).

259. The Guitarist, Picasso, Art Institute of Chicago (JH 765).

260. Les Demoiselles D'Avignon, Picasso, Museum of Modern Art, New York (JH 778).

261. Portrait of Kahnweiler, Picasso, Art Institute of Chicago.

262. Le Courrier, Braque, Museum of Art, Philadelphia (JH 781).

263. Eiffel Tower, R. Delaunay, Guggenheim Museum, New York (US 251 A).

264. Nude Descending a Staircase No. 2, M. Duchamp-Villon, Philadelphia Museum (US 251 C).

265. The City, Leger, Museum of Art, Philadelphia (JH 787).

266. Maine Islands, J. Marin, Philipps Collection, Washington (US 940).

267. Sketch I for "Composition VII," Kandinsky, Klee Collection, Bern, Switzerland (JH Color 74).

268. Melancholy and Mystery of the Street, De Chirico, Resor Collection, New Canaan, Connecticut (JH 789).

269. I and the Village, Chagall, Museum of Modern Art, New York (JH 790).

270. Kneeling Girl, W. Lehmbruck, Museum of Modern Art, New York (US 241 D).

271. Bird in Space, C. Brancusi, Museum of Modern Art, New York (JH 803).

272. The Great Horse, R. Duchamp-Villon, Art Institute, Chicago (JH 1019

273. Unique Forms of Continuity in Space, U. Baccioni, Museum of Modern Art, New York (JH 802).

274. Three Musicians, Picasso, Museum of Modern Art, New York (JH 782).

275. Dog Barking At the Moon, Miro, Museum of Art, Philadelphia (US 255 C).

276. Twittering Machine, Klee, Museum of Modern Art, New York (JH 791).

277. Composition with Red, Blue and Yellow, Mondrian, Bartos Collection, New York (JH Color 76).

278. Construction, Naum Gabo, Phillipps Collection, Washington (US 243 A).

279. Lobster Trap and Fish Tail, A. Calder, Museum of Modern Art, New York (JH 808).

280. Savoye House, Le Corbusier, Poissy, (JH 821, 822).

281. Bauhaus, Gropius, Dessau, Germany (JH 818, 819).

282. Church, A Perret, Le Raincy, France (JK 1004).

283. Philadelphia Savings Fund Building, Howa and Lescaze, Philadelphia (JK 1008).

284. Reclining Figure, H. Moore, Tate Gallery, London (JH 801).

285. Guernica, Picasso, Museum of Modern Art, New York (JH 784).

286. Liberation, Shahn, private collection (JK 1057).

287. Diary of a Seducer, Arshile Gorky, private collection, New York (JK 1059).

288. Lakeside Apartments, Mies van der Rohe, Chicago (JH 824).

289. Chapel, Le Corbusier, Ronchamp, France (JH 826, 828).

290. Broadway Boogie-Woogie, Mondrian, Museum of Modern Art, New York (US 254 B).

291. One, Pollack, Heller Collection, New York (JH 798).

292. Woman and Bicycle, W. de Kooning, Whitney Museum, New York (US 298 C).

293. Bakota Guardian Figure, from Africa (JK 31).

294. Ceremonial Stool from Baluba, from Africa (JK 32).

295. Yakshi from Great Stupa, Sanchi, India (JK 284).

296. Seated Buddha, Archeological Museum, Sarnath, India (US 305 F).

297. Bare Willows and Distant Mountain, Ma Yuan, Museum of Fine Arts, Boston (JK 344).

298. Six Persimmons, Mu Chi'I Ryukoin Temple, Kyoto, Japan (US 313).

299. House Cleaning, Utamaro (JK 361).

300. Kuro-Shoin, Katsura Palace, Kyoto, Japan (JK 314).

Selected and Annotated Bibliography of Texts and Reference Books Available for Instruction in Art Appreciation at the High School Level*

Wallace S. Baldinger, The Visual Arts. New York: Holt, Rinehart and Winston. 308 pp.

About 170 black-and-white illustrations, 4 color plates.

Quality: below average.

Availability: average.

Scope: The visual arts, predominantly Western.

The author takes an understanding of certain elements and principles of design as the basis for understanding and/or appreciating all art.

Of limited use to teachers and students in secondary schools.

Peter H. Brieger, G. Stephen Vickers, Frederick E. Winter, Art and Man. Toronto: Holt, Rinehart and Winston of Canada, 1964. 3 vols., 655 pp.

597 black-and-white illustrations, 41 color plates, architectural plans and diagrams.

Quality: average.

Availability: excellent.

Scope: Visual arts, history of the Western tradition plus chapters on primitive and oriental art. Volume I, Ancient and Medieval; Volume II, Renaissance and Baroque; Volume III, Modern.

Written for a three-year program for senior high school students in Canada, this historical survey offers possibilities as both a reference book and text for teachers and students in secondary schools.

Glossaries at the end of each volume.

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*This bibliography was organized and written by Glenn Patton with the assistance of several other members of the team.

Lorenz Eitner, Introduction to Art, An Illustrated Topical Manual. Minneapolis: Burgess Publishing Co., 1961. 131 pp.

About 100 black-and-white illustrations, photos and diagrams.

Quality: small and of poor quality.

Availability: good.

Scope: The visual arts, Western tradition.

Contents: Series of topics, discussion of the word "art."
External influences on art.
Basic aims (representation, decoration, expression).
Basic ingredients (form in art, style, meanings).
The visual evidence (the work of art from original conception to final execution).
The Dimension of Time (history of art).
The Dimension of Value (quality).
The Diversity of the Arts (chapters on various arts).
The Contemporary Situation.

The book is intended for use in conjunction with Gombrich, The Story of Art. Reading assignments are included with each chapter, also suggested readings in other sources. Primarily for use by college students. Might provide ideas or points of view for teachers in secondary schools, but not of much use as a text.

There are suggested study questions at the end of each chapter.

Albert E. Elsen, Purposes of Art. New York: Holt, Rinehart and Winston, 1962. 341 pp.

About 300 black-and-white illustrations.

Quality: average.

Availability: excellent.

Content: Series of seventeen topics range from studies of types of art (religious architecture) to studies of periods (the fifteenth century), to themes (nature, the figure, or the city), to biographies (Rembrandt, Picasso).

Bibliography for further reading at the end.

Problem Book accompanies the volume.

Discussion of analysis of art in terms of the elements of design, techniques, and form (or style) in introductory section. This volume has supplemental illustrations of similar quality and suggested problems which could be helpful for discussions and/or testing.

Intended for university students, the volume might provide high school teachers with ideas and models in terms of the topical approach.

William Fleming, Arts and Ideas. Revised edition. New York: Holt, Rinehart and Winston, 1963. 788 pp.

About 600 black-and-white illustrations. Includes some architectural plans and diagrams and musical themes.

Quality: below average.

Availability: excellent.

Contents: A study of the principal styles of Western art through masterpieces of architecture, sculpture, literature, and music--Greece to modern periods. Chronologies after each chapter; no reading lists or bibliography.

Ray Faulkner, Edwin Ziegfield, and Gerald Hill, Art Today, An Introduction to the Fine and Functional Arts. New York: Holt, Rinehart and Winston, Fourth edition, 1963. 567 pp.

About 450 black-and-white illustrations. Includes architectural plans and diagrams.

Quality: average.

Availability: limited.

Scope: Visual arts, predominantly Western.

Contents: Art in home, community, religion, industry, and commerce.
Materials and processes.
Formal elements and principles of design.
Painting, sculpture, architecture.
Includes reading and reference lists at the end of each chapter.

Instructor's Manual:

Suggestions for aims and objectives, organizations of courses, and methods of using materials included. Discussion of teaching aids includes names and addresses of sources for slides, films, reproductions, Extensive section on evaluation includes examples of essay and objective tests.

Intended for college students, but might be used either as a text or reference book by senior high school teachers and/or students.

An ambitious attempt to provide a text for college and university courses in the humanities. Might be used as a reference work by teachers in secondary schools but not as a text.

E. H. Gombrich, The Story of Art. London: Phaidon Press, 1961. 462 pp.

370 illustrations (ca. 348 black-and-white, ca. 22 in color).

Quality: good.

Availability: excellent.

Scope: The visual arts, primarily Western, but chapters on primitive art, ancient America, Islam and China.

Contents: Historical survey from prehistoric art to the "experimental art" of the twentieth century.

Bibliographic essay on suggested readings at end.

Intended for secondary school students in Great Britain, this volume is written in clear and simple language. The author has selected fewer works than most writers of textbooks and treats them more extensively.

Could be used as either a text or reference book by students and teachers.

H. W. Janson, History of Art, a Survey of the Major Visual Arts from the Dawn of History to the Present Day. Englewood Cliffs, New Jersey and New York: Prentice-Hall, Inc.; and Harry N. Abrams, Inc., 1963.

848 black-and-white illustrations, 69 color plates.

Quality: excellent.

Availability: excellent.

Scope: The visual arts, Western tradition except some primitive art in Part I and Oriental in short postscript.

Probably the most widely used college and university text. Quality of production is very fine. Point of view is conservative and factual material consistently correct or in harmony with best current views. Could be used as a reference for supplementary reading, or even as a text by senior high school classes.

Louise C. Kainz and Olive L. Riley, Exploring Art. New York and Chicago: Harcourt, Brace and Co, 1948. 267 pp.

318 illustrations (ca. 280 in black and white, ca. 38 in color).

Quality: below average.

Availability: below average.

Scope: Visual arts, theatre, commercial art, costume, industrial design, and community planning.

Intended for secondary schools but probably better for junior high than senior high school work.

Chapters have discussion questions.

Bates Lowry, The Visual Experience, An Introduction to Art. New York: Harry N. Abrams, Inc., 1959. 272 pp.

216 black-and-white illustrations, 16 color plates.

Quality: excellent.

Availability: excellent.

Scope: The visual arts, non-Western art included.

Attempts to approach art from the point of view of the observer, the artist, and the critic. First part discusses art in terms of elements of design and principles. Second part is involved primarily with materials and techniques. The third deals with the problems of style, largely through a comparison between two historical styles: the international and art nouveau.

Intended for college students and mature readers, this book might provide ideas for teachers, but would not be satisfactory as a textbook or reference work for students in secondary schools.

Sumner Mc K. Crosby, Helen Gardner's Art Through the Ages. New York: Harcourt, Brace and Co., Fourth edition, 1959. 840 pp.

About 1,000 black-and-white illustrations, 8 color plates.

Many plans and diagrams.

Quality: below average.

Availability: excellent.

Scope: The visual arts. Primarily the Western tradition, but includes seven chapters on "non-European art." Extensive bibliographies at ends of chapters.

Designed primarily for college and university students, this classic work, revised considerably by the Yale faculty, would serve as a good reference work for teachers.

Bernard S. Myers, Understanding the Arts. New York: Holt, Rinehart and Winston, Revised edition, 1963. 502 pp.

250 black-and-white illustrations, 4 color plates.

Quality: below average.

Availability: excellent.

Scope: The visual arts, predominantly Western.

Contents: Two chapters on elements and principles of design. Seven chapters give a short historical survey of Western art. Two chapters devoted to art criticism. Short bibliography at the end.

Intended for college students and mature readers, this book might be used as a reference by teachers in secondary schools, probably not as a text.

New York Graphic Society, Man Through His Art, Volume I: War and Peace. Greenwich, Connecticut: New York Graphic Society, 1964. 64 pp.

20 illustrations in color and black and white.

Quality: varies average to excellent.

Availability: Excellent.

One in a series dealing with various themes and arts. Designed for the general reader, it might be used for supplemental reading, but is too restricted in its scope to serve as a text.

Olive L. Riley, Your Art Heritage. New York: McGraw-Hill Book Co., Inc., Second edition, 1963. 348 pp.

300 illustrations (ca. 290 in black and white, 10 in color).

Quality: below average.

Availability: good.

Scope: The visual arts, largely Western but Oriental, Primitive, American Indian included.

The broad framework is Western history with sections on non-Western art interspersed.

This work offers possibilities for student reading in junior high schools; it is too elementary for senior high school students and would probably do little to provide ideas and insights for the teacher.

Topics for Discussion and things to do arranged by chapters at the end.

James A. Schinneler, Art; Search and Self-Discovery. Scranton, Pennsylvania: International Textbook Co., 1961. 322 pp.

409 black-and-white illustrations.

Quality: average.

Availability: limited (contains many examples of student work and other sources not immediately available through standard sources).

Scope: The visual arts.

Contents: Author tries several approaches to arrive at a synthesis or blend of"history, aesthetics, and criticism," using an underlying theory of design. Lists of topics for consideration, suggested activities, and "appropriate references and readings" are included at the end of each chapter.

Intended for high school and college students. Could be used either as a text or reference work.

Frank Seiberling, Looking Into Art. New York: Holt, Rinehart and Winston, 1959. 304 pp.

182 black-and-white illustrations, 4 color plates.

Quality: excellent.

Availability: average (many of the photographs come from sources not easily accessible to the average teacher).

Scope: The visual arts, Western tradition predominates.

Contents: Discussion of "presentation" and "representation," nature of form, nature of content, medium, levels of approach to art. Includes a helpful appendix on styles and additional concepts and a select bibliography for further reading at the end.

Intended for college students and the educated layman, this book could be used profitably by teachers in secondary schools as a source for ideas and points of view. It might also be used by senior high school students for readings. By emphasizing architecture and the graphic arts, the author tries to prepare students to be thoughtful patrons of art as well as "appreciators" of it.

Joshua C. Taylor, Learning to Look, A Handbook for the Visual Arts. Chicago and London: The University of Chicago Press, (Phoenix Books P 78), 152 pp.

32 black-and-white illustrations, 2 color plates.

Quality: average.

Availability: good.

Scope: The visual arts.

This book emerged out of the author's participation in a humanities program in the University of Chicago. It is intended only as a guide to "the first step in the study of art" --that of learning to look at and analyze the work itself. Excellent for high school teachers and for student reading. Because it is so brief and simple, it would provide excellent reading preliminary to historical studies.

Chapter VII

FOUR FUNCTIONS FOR AN ART TEACHER

Charlotte Buel Johnson

This chapter presents ways which an art teacher could use to introduce secondary school students to the nature of art. The art teacher can function as historian, as critic, as artist and as curator. These functions would teach: that there are many forms of art (painting, sculpture, and others), that there are many materials (media) possible for any form of art, that for each medium there can be more than one technique, that an art object is closely related to its artist and period, that art is part of a long stream of development in which there are many styles. [1]

The functions allow for many possible approaches to art, providing necessary knowledge about art, namely historical perspective and technical evidence that together would contribute to an understanding, and, therefore to an appreciation of art. The functions are offered as guides to be adapted to community resources and to allow the teacher to capitalize on, as well as to expand, the student's interest and experience in art. It is also pertinent to realize that most secondary school students as a rule would not have much experience with art, either in looking at it or with creating it. As elementary students and as seventh and eighth graders, their experience would be chiefly with painting and drawing with possibly limited experience in modeling and graphic techniques. Old masters and modern, if studied at all, would have been studied very likely through reproductions.[2]

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[1] Joshua Taylor's book, Learning to Look, Chicago: Univ. of Chicago Press, 1957, is devoted to the idea of what can be learned about art by looking at art objects (paintings, drawings, prints, sculptures, as well as buildings). He presents an analysis which deals with the significance and role of color in respect to arrangement and in relation to form, which deals with problems of color and perspective, which deals with the characteristics of the various visual arts (as listed) and their materials and techniques. The analysis is rounded out with discussion of how the artist is not only himself, a unique person, but also much related to his surroundings and period in history as exemplified by Jacques Louis David.

While Taylor's book is in no way being used as the basis for the pedagogical methods presented in this study, it does serve to support them.

Ideally one art teacher should be able to assume these four functions. However, certain school situations might make it feasible to have two, three, or even four art teachers divide responsibility for these functions. The resulting program would be for future citizens of whom few would become art historians or artists, so that it is conceivable that the needs and interests of secondary school students who represent a wide range of abilities and backgrounds, could be met.

I. THE ART TEACHER FUNCTIONS AS HISTORIAN

This function focuses on the work of art itself as it can be studied in the art galleries and museums by students in groups or even by the individual student with guidance from the teacher.

In connection with the examination of a varied selection of objects in public museum and gallery collections, it should be pointed out that most art objects have never been intended to be, or even were made to be, in museums or galleries. Many art objects are being seen out of context in an artificial and even an arbitrary setting. Many of them are being seen in unnatural as well as unusual combinations. It is true that many artists have fulfilled commissions for private patrons, for institutions both public[3] and private. However, countless art objects are created by the artist--a person who is driven from within to paint or to sculp or to express himself in other visual arts.[4]

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[2] However, increasingly, there are public school systems which take advantage of the local museum or gallery. The Worcester (Mass.) public schools have for many years scheduled their sixth grades for visits to the W.A.M.; likewise the sixth grades of the Buffalo public schools and of Kenmore regularly visit the Albright-Knox Art Gallery in Buffalo, New York.

[3] Richard Lippold's Sun which was commissioned for and by the Metropolitan Museum of Art, New York City.

[4] A classic example of the creative artist is, of course, Vincent van Gogh, who lived to paint, and therefore lived under the most appalling odds that a human being could exact of himself. He had ideas, feelings and experiences to express which could be stated only through painting and drawing and almost regardless of an audience.

There are many gallery and museum visitors who say, "Oh, well, Pollock was making his paintings only for a museum" or "George Segal only makes his things for a museum." Such a statement implies that a private individual would never give such a thing house-room; particularly if it is 8' x 10' in size. There are many collectors today who do; and Robert C. Scull is a prime example since he has become a patron of George Segal, buying more than one life-size sculptural complex of plastered human figures for his house.[5] Jackson Pollocks and William de Koonings are in private collections, too.[6] Perhaps the function of the public art museum and gallery is being misunderstood. One function is to preserve art of past times for both enjoyment and instruction. Another function for many is to present art of recent times, for better or for worse, for enjoyment and instruction. Many more people have access to public collections than they have to private ones. Perhaps there is just more art around, ancient and modern, than could ever be absorbed by private collectors.

The following analyses of works of art[7] demonstrate how one must give more than the customary glance accompanied by the thought, "What is it?" and seeing the label (which may, or may not, be excessively explanatory) respond by thinking, "Oh, yes, Egyptian, Akhenaten," and move on. This is a superficial encounter which has not enlarged the viewer's art knowledge and which has left vast depths regarding the object undisturbed.

The question, "What is it?" seems to refer to meaning or content, when more logically it ought to refer to what one is seeing--a painting, or a sculpture, or a mosaic. That is what it is.

A more logical question is, "What do I see?" It paves the way to things to be found within the object, to those things which express meaning or content and which result in the object's having a total unity.

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[5] See Life magazine for July 16, 1965, "Living with Pop Art," pp. 56-61

[6] See Art Since 1945, New York: Harry N. Abrams, Inc., 1958, p. 365. See Sawyer, K.B., "U.S. Collectors of Modern Art-2" in Studio 169, Feb. 1965, pp. 82-87.

[7] These and the subsequent works of art used in this paper are, with one exception, from the collections of the Albright-Knox Art Gallery and of the Worcester Art Museum.

It is predictable that the viewer either likes what he sees or does not like what he sees. More often than not, the viewer goes no further than reaching a decision about preference. If so, he has not scrutinized the object. His seeing should become a real search by looking and not be a mere casual and superficial glance. The analysis of the four points domonstrates how thoughtful looking can be instructive and might even result in new, if not greater, enjoyment.[8]

As illustration, the following discussion will include painting and sculpture and related arts such as mosaic and stained glass and collage and constructions or assemblages. It will exclude architecture. There are few museum collections which include architecture; and when they do, it is in a limited way as they have merely fragments of total building.[9] The art teacher as historian deals with an original work of art as a source for a vast amount of information:[10]

1) *The object*, a thing of creative expression, is the result of *its aesthetic structure*, that is the elements (lines, color and value, texture, area and shape, and space) and the manner in which these contribute to the total composition.

2) *The object is the result of the materials* of the chosen medium *and required technique* for, or manipulation of, the material selected.

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[8] In her book, *Art Has Many Faces*, New York: Harper and Bros., 1951, Katharine Kuh (p. XI) expresses very clearly the value of experienceing the original work of art. She points out that one can truly understand a work of art when it is studied on its own terms, by just looking at it.

[9] See Joshua Taylor, Op. Cit., pp. 121-130. This section of Chapter V ("Some materials and techniques of the artist") analyses architecture in a way that parallels analysis for painting and sculpture.

[10] It is not always necessary every time one confronts an original work of art to treat all the four points listed above. It is perfectly valid to approach the object from just one facet of the many in order to better illuminate a certain study, as, for example, literature where the object could have special significance. An example to cite in this connection might by Albert Pinkham Ryder s *Temple of the Mind*, (painted before 1888, coll: A-KAG, Buffalo, N. Y.) where color value has particular importance in effectively illustrating the poem, "The Haunted Palace," in *The Fall of the House of Usher*, by Edgar Allen Poe.

3) The object is of history. (This includes the fact that the object may have some, if not all, of the following significance: religious, social, anthropological, archaelogical, or even literary.)

4) There is often significant literature and documentation contemporary with the object: criticism and frequently pertinent writings by the artists themselves and even such documents as contracts for specific works of art. Unfortunately, there are almost innumerable objects for which there is no documentary material available, if, indeed, it ever did exist.

These four points are intended to give the viewer a perspective other than the usual one of just subject. A work of art is more than that. Subject cannot be separated from the aesthetic structure and the materials and techniques nor can it be separated from history nor from what documentary evidence there might be.

The material covered by the four points can be arrived at by discussion between teacher and students as they look at works of art in the gallery.* By careful questioning the students attention can be directed to clues, in the object, pertaining to the four points with which one should deal in order to understand and appreciate it.[11]

TYPICAL EXAMPLES

Akhenaten worshipping the sun, Egyptian, 1380--1362 B. C. (Albright-Knox Art Gallery, Buffalo, New York) (Figure 1).

"What do I see?"--"A piece of sculpture" (a fragmentary intaglio relief).

1. Aesthetic structure

Among the elements contributing to its unity as an art object a thing creatively expressive, line is most evident. Here the line refers to the flowing outline describing a person and to incised lines resembling rays and to others forming an inscription. While there are qualities that are associated with painting, the object is clearly sculpture. Within the flowing outline, the sculptor has carved shallow shapes with gently curving surfaces. Since the shapes are below the surface of the stone, in the manner of intaglio relief, light playing over the carving creates shadows which further enhance shape. There are no traces of pigment to be found. If a layer of pigments had been added, for both descriptive and decorative color, much of the subtlety of line and surface would have been lost. The element of line, both repetitious and graceful, creates a sense of harmony.

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*See: Appendix (of this Chapter): Gallery Tour Dialogue, pp. 286-295.

[11] Much can be learned from an original work of art that even a good reproduction can never divulge. Kenneth Marantz's chapter deals with the problem of appreciation in respect to reproductions of works of art.

This first function could be adapted to study from reproductions if there were not any public art collections within reasonable distance. For additional examples for study see:

1) G. Stephen Vicker's chapter in this volume.

2) Janson, H. W. and Janson, Dora J. (editors), Key Monuments of the History of art, New York; Harry N. Abrams, Inc., 1961.

2. Significance of material and technique

The handling of the stone suggests a high degree of skill on the part of the sculptor in managing the carving tools and abrasives. The slightly raised human form relates easily to the flat stone surface and to the quality of relief which is essentially two-dimensional, since it is not free-standing sculpture.

3. The object as history

This fragment has many clues to information on Egypt. First of all, the facial features compare with documented portraits of the young pharoah Akhenaten. Why does he appear the way he does in the relief: front view eye in a profile view of the face; his two arms raised up in a stilted gesture; his hands with fingers awry and twisted about spread open flat against the stone surface? Even though this has been accepted as a portrait of Akhenaten, it is a stylized representation rather than a naturalistic one. While there is sufficient evidence to show that Egyptian artists could and did render realistically, they represented the human figure in a way which would coincide with their religious beliefs. Uppermost was a belief in a life after death when one's spirit lived on in the earthly body which was mummified to this end. Since the spirit needed a complete body and pictures of it could help it live on, this led to representations being combined views of the human body, which to some eyes seem strangely, if not crudely, distorted. Since the eye was considered an important feature, it is shown in its most characteristic view, the front view; a person has two arms, so that fact is made obvious; a hand has five fingers, and so they are arranged to be seen clearly; the facial features have more individuality in profile, so that is the view most often presented, as here. For these reasons, Akhenaten appears the way he does. The tall crown symbolizes his authority as pharoah. The hands raised up toward the slanting grooves (rays) refer to his worship of Aton, the sun god, symbolized by the rays. Since this stone carving can be identified with Pharoah Akhenaten, there are other significant features. First of all the subtle graceful

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3) The University Prints, Cambridge 38, Mass.; write for current catalogue.

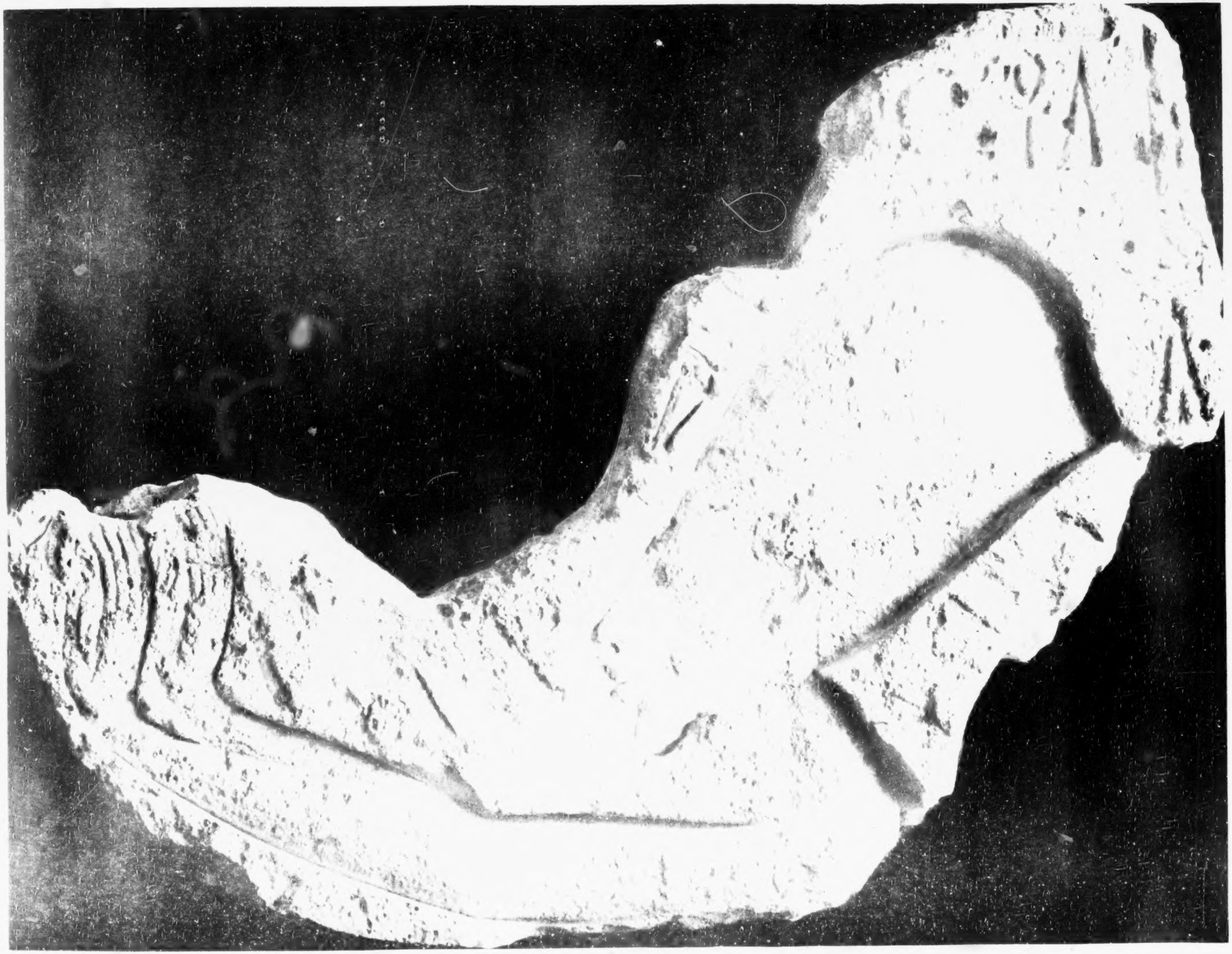

Figure 1

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

style is identifiable with other relief carving of the New Kingdom period. Secondly, there is the date of the work itself, Akhenaten was of the 14th Century B.C. In this light Akhenaten is of interest since he advocated worship of one god, Aton. It was a significant break from the tradition of a polythesistic religion and can be compared with other such religious developments in the ancient world around that time; e.g., Moses, in the next century.

4. Critical material and documentation

It is not often that an art object comes with built-in documentation. Part of this relief consists of an inscription incised into the stone which becomes part of the composition. Only a portion of the whole inscription remains, but the translation indicates that it is relevant.

At this point, it might be well to emphasize that, while much of what is discussed under points #3 and #4 represents bookwork, the clues to that have to be, and are, found in the object itself: the hieroglyphics; the heavy slanting grooves; the headdress signifying a personage of importance; the individuality of the facial features referring to a particular person so that by comparisons with documented portraits the link with Akhenaten is made. Once the fact of Akhenaten is established, then the rest follows easily: worship of Aton and monotheism, and the comparison of 14th Century B.C. Egypt with the rest of the ancient world; the gesture of hands, the rays, and the inscription are all witness to the significant of this monument to Egypt, to history and to art.

Madonna and Child with Angels, "Master of the Griggs Crucifixion," Italian 15th Century (A-KAG) (Figure 2).

"What do I see"--"A religious painting" (an altar panel in tempera).

1. Aesthetic structure

The painting shows a woman holding a child and, in the upper right, a group of people wearing long gowns and wings and each one holding a musical instrument. An elaborate frame is very much a part of the picture. While there might be similarities to the Akhenaten sculpture (simple shapes, flowing outline), there are differences. The surface is smooth and flat: as the school child expresses it, "nothing sticks out." There is color here whereas the relief had no color but that of the stone. The hues of pigment are not numerous. By means of blending hues and by clear outline, the shapes are revealed against the golden background. Color is the significant element and it is used effectively. There is also suggestion of line in the folds of clothing and in the clear outlines of the figures. The line curves gracefully and creates a rhythmical effect.

2. Significance of material and technique

The color of the background is recognized as gold because it is not paint (pigment with a binder), but is an extremely thin sheet of gold leaf attached to the prepared surface of the panel. The gold has been worked with tools to create crown-like designs around the heads of each person. The dents at the edge of each crown-like design were for semi-precious stones which further enhanced the idea of a crown. The artist has used more than brush and paint.

The blues and other hues, with their sleek surfaces, are typical of terpera paint which is a combination of the pigments with egg yolks and water, and even vinegar to act as a preservative.[12] While tempera can be used to create an extremely detailed and realistic picture, it can be used to make simple bright areas of color. Tempera is a thin paint which is applied in many layers over a carefully prepared gesso surface. Before painting, the artist had drawn the cartoon in silver paint on the gesso, following this with an underpainting which indicated the light and dark values for the hues of tempera. A medium that requires infinite time and patience at least, tempera was still used in the 15th Century even though oil paint was becoming known and used by then.

3. The object as history

The crowns are, of course, haloes signifying religious subjects. The color of the woman's cloak is one used traditionally for Mary, and in this context the child is the Infant Jesus. The winged figures are angles. It is a typical altarpiece, with an architectural frame with arch and supporting columns.

Essentially a realistic painting with identifiable figures, the painting is really more symbolic than anything else. For example the gold background here is symbolic of light, in this case, heavenly light, a suitable setting for this group.[13] Mary's cloak is the traditional symbolic blue.[14] The angels follow the concept of golden-haired humans, with wings, attired in flowing gowns. These angels play on musical instruments (harp, lute, and double pipes) which are associated with a definite time in the history of music.

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[12] Thompson, D.C., The Materials and Techniques of Medieval Painting, New York: Dover Publications, Inc., 1956. pp. 62-64

[13] Ferguson, George Wells, Signs and Symbols in Christian Art, New York: Oxford University Press, 1954, p. 55.

[14] *Ibid.*, p. 272.

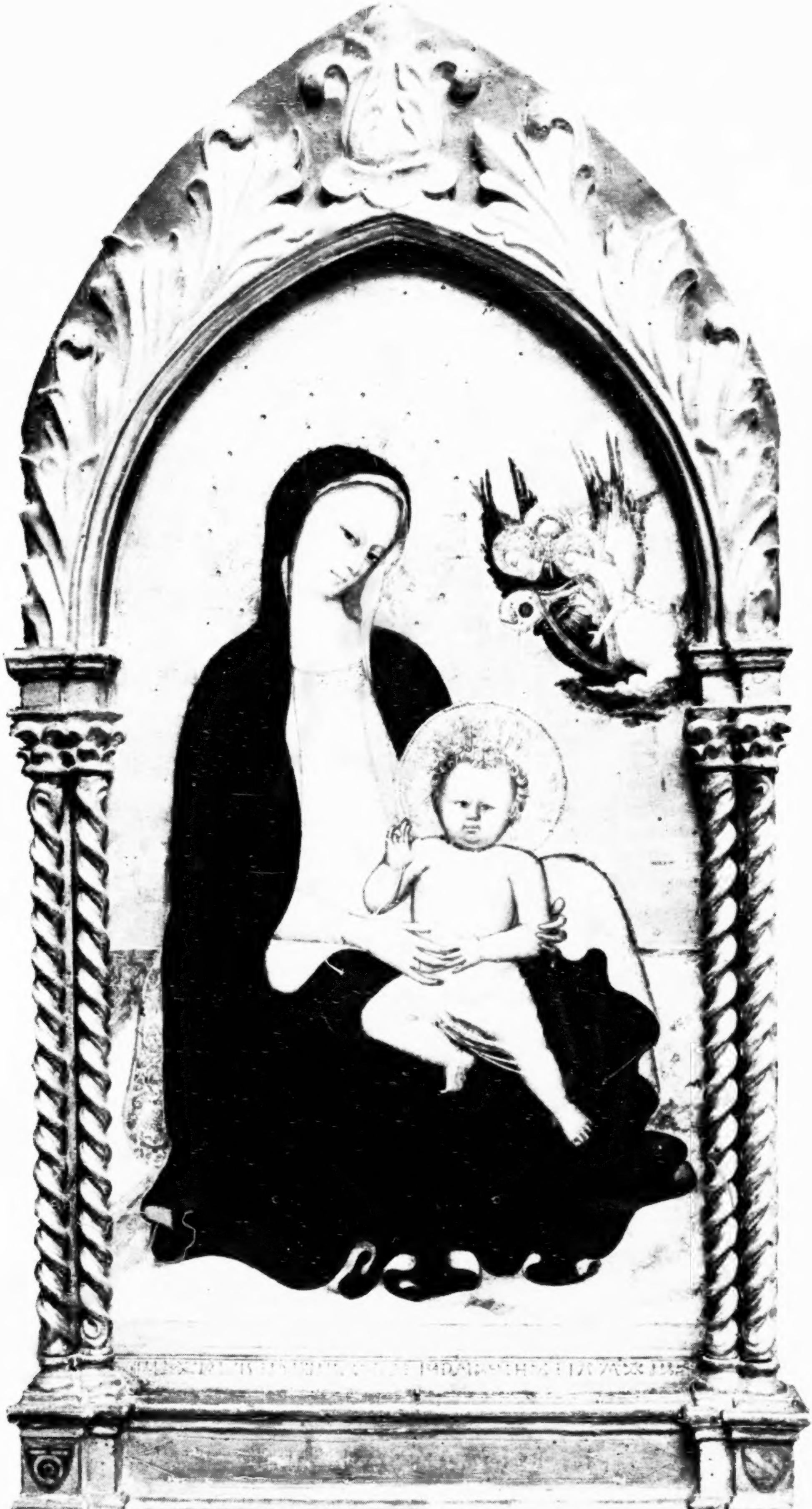

Figure 2

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

Mary is not an austere woman, or other-worldly sort, nor is she enthroned as a queen. Mary resembles a young, if idealized mother, and she sits in a humble way on a cushion on the floor. The Child, who resembles an infant, wears a wisp of a loin cloth that is similar to that often shown on the crucified Christ. The Child gestures, bestowing blessing on the viewer. He wears a scrap of coral around His neck; it is a charm against evil.

While the flowing lines of drapery and the simplicity of the figures, to say nothing of the frame, all speak of the Gothic, there are indications of the 15th century. There is the humanistic interpretation of Mary, the musical instruments, the solidity and three-dimensional quality of the figures; and there has been an attempt to make the marble floor appear to lie flat. However, the gold background tends to negate and idea of depth surrounding the figures.

4. Critical material and documentation

The painter of this panel is an unknown Italian identified as "The Master of the Griggs Crucifixion," who was active ca. 1410-1440. The panel is a prime example of lack of documentation. However, an extant contract for an altar panel of the Renaissance period sheds some light on how such a panel might come about.[15]

A Contract for an Altar-piece*

By Pietro Lorenzetti

"Master Pietro, son of the late Lorenzetto, who was of Siena, solemnly and willingly promises and agrees with the venerable Father Guido, by God's grace Bishop of Arezzo, who stipulates in the name and stead of the people of St. Mary of Arezzo--to paint a panel of the Blessed Virgin Mary,....in the centre of which panel shall be a likeness of the Virgin Mary with her Son and with four side figures according to the wish of the aforesaid Lord Bishop, working in the backgrounds of these figures with the finest gold leaf, 100 leaves to a florin,... and the other ornaments of silver and of best and choicest colors and using in these five figures best ultramarine blue; and in the other adjoining and surrounding spaces (panels) of this picture to be painted likenesses of prophets and saints, according to the wish of this Lord Bishop, with good and choice colors."

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[15] See: Mather, F. J., History of Italian Painting, New York: Henry Holt and Co., 1923, p. 106.

*F. J. Mather, History of Italian Painting, p. 106.

"It must be six braccia long and five braccia high in the middle, apart from two columns each a half braccia wide, and in each should be six figures worked with the aforesaid gold, and the work shall be approved by this Lord Bishop. . .

"And he (Pietro Lorenzetti) must begin this work according to the wish of this Lord Bishop, immediately after the wooden panel shall have been made, and must continue in this work until the completion of this picture, not undertaking any other work &c. And therefore the said Lord Bishop Guido promises to have given and assigned to him the panel made of wood; and to pay him for his wages for the picture and for colors, gold and silver one hundred and sixty Pisan lire; that is the third part at the beginning of the work, the third part at the middle of the work, and the remaining third part when the work is finished and complete &c."

"Done in the church of the Holy Angels in Arcalto outside of and next to the cemetery."

Translated and slightly abridged from Borghesi and Banchi, Nuovi Documenti per la Storia dell' Arte Senese, (Doc. 6, p. 10) Siena, 1898.

This contract well illustrates the elaborateness and strictness of such agreements. It may be compared with the picture itself (fig. 46). Apparently the artist persuaded the Bishop to give up the plan of twelve prophets and saints on the two side pilasters, and made instead a greater number (15) of figures in the upper arcade and pinnacles.

The "inscription" painted on the base of the panel has been found to be meaningless, because it is not real lettering at all but a sort of whimsy on the part of the artist.

The clues for #2, #3, and #4 are undeniably there: the sleek smooth colors; the gold background and the tooling of it; the types of personages included and their manner of dress; the musical instruments; the cushion instead of a throne. All these are present for a reason, and these invite, if not demand, investigation.

The Coming Storm, 1878; George Inness, American, 1825-1894 (A-KAG). (Figure 3).

"What do I see?"--"A painting"

1. Aesthetic structure

This picture is clearly a painting and persons familiar with the

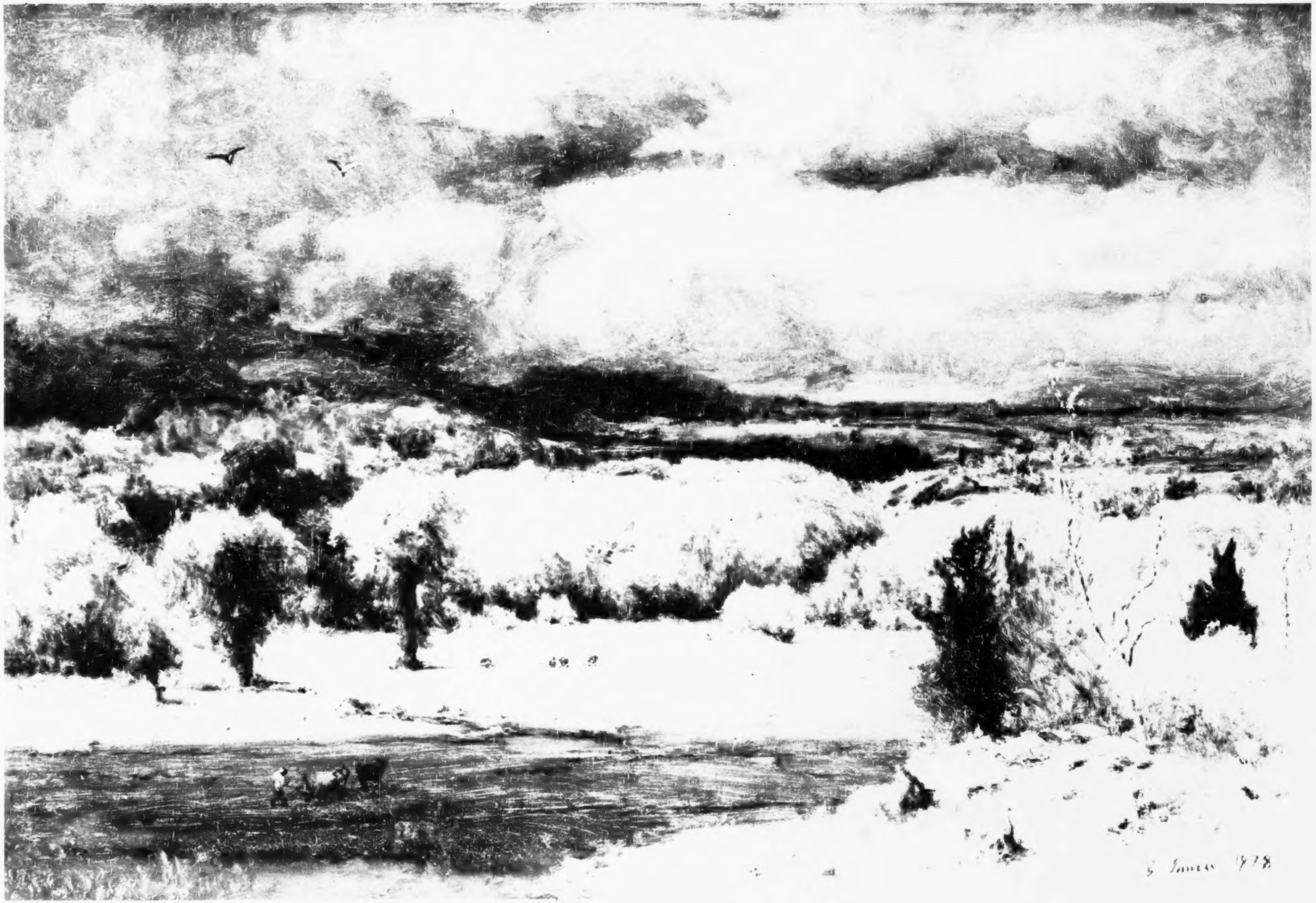
G. Inness 1878

Figure 3

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

oil technique would recognize it as such. Quality of color and evidence of brushwork and the resulting rough surface are typical. Color, most noticable among the elements, is handled in such a way that the landscape subject is recognizable if not overly detailed. There is a variety of hues with considerable blending toward a realistic effect. Out of context, those indefinite brown spots would be hard to identify as the cows that they represent. One is hard put to find line, yet some of the masses (e.g., the clouds) have a sweep that suggests line direction. The colors are in small areas and large, in thick strokes and thin. Colors are juxtaposed for emphasis as to both hue and light and dark values. The total effect is that of suggestion rather than of detailed description. More than just trees and other objects appear in the scene. There is suggestion of considerable distance due to some objects being not only smaller than others but also due to their being placed up from the lower edge of the composition. Also, these distant things are even less detailed and are duller in color. Change of size and color are a usual perspective means to show distance. Most significant of all, perhaps, are the clouds which, in their massive blackness, suggest a coming storm. It is a summer day but not one bathed in sunshine. The artist was interested in how light effected the scene and this in turn has an effect upon the viewer who looks at the painting.

There are many objects in the picture made by a variety of hues and values. By means of placement of colors and shapes and by dark values balancing light ones, a unified composition has been achieved.

2. Significance of material and technique

The oil paint technique is exploited here. A thick and massive material, the possibility of rough strokes in contrast to smooth ones is used to advantage. The blending of hues as much as the juxtaposing of them has been used to advantage for emphasis. The surface texture of this painting contrasts definitely with that of the sleek surface of the 15th century tempera panel.

3. The object as history

The subject matter here, landscape, with its reference to a mood of nature, points to the 19th. century. Landscape as a subject in itself was really not extensively dealt with by American painters much before the early 19th century. In this example, the concern with light is the result of influence from French painters of the time whose study of light as a source of color and how light affects shape and space developed into Impressionism. One is also reminded of poets of the period who also turned their attention to nature and its moods.

4. Critical material and documentation

Art works of the Renaissance and later periods are apt to be signed and in the lower right appears, "G. Inness 1878." Since the signature is authentic, one has a key to the painting, its artist and period. Investigation reveals, among other things, that the picture was painted by Inness as payment on tuition fees for his daughters who were attending a boarding school in Batavia, N. Y. Later on, the daughter of the headmistress sold it to the Gallery in 1900.

Once again the clues are hardly obscure: the fact of the painting with the dominance of color and value to suggest a landscape of a particular sort and condition; the fact of the oil painting technique; the manner of presentation; and last, but not least, the signature accompanied by date.

Numbers in Color, 1959; Jasper Johns, American, b. 1930 (A-KAG). (Figure 4).

"What do I see?"--"A picture with numbers" (A collage with encaustic paint).

1. Aesthetic structure of the object

The picture can be a puzzle at first encounter and the viewer might even be skeptical or even suspicious--"a picture of numbers??" It is a colorful composition and underneath the paint, close inspection reveals torn bits and pieces of newspaper. The bright hues, applied in a fluid manner causing drips, form rows and rows of numerals, "0" to "9". Linear direction is the chief element enhanced by color and its repetition contributes to the unity.

2. Significance of material and technique

The numerals form rows (lines) in vertical, horizontal and diagonal directions. Color and texture are also significant elements. The torn edges of the newspaper enhance the idea of surface. The black newsprint and colors of the comics add to the total effect along with the hues and textures of the paint brushed on top. The paint, which has unique brightness and translucency, is encaustic paint; that is, the pigments, in this case, were mixed with a wax emulsion. Applied with broad brush, sometimes with stencil, the numberals organize the color scheme. There is a variety of hues: light and dark blue, oranges, reds, grey and white. The impact of color is enhanced by the translucency of the paint and the rough surface caused by both paint and underlying paper.

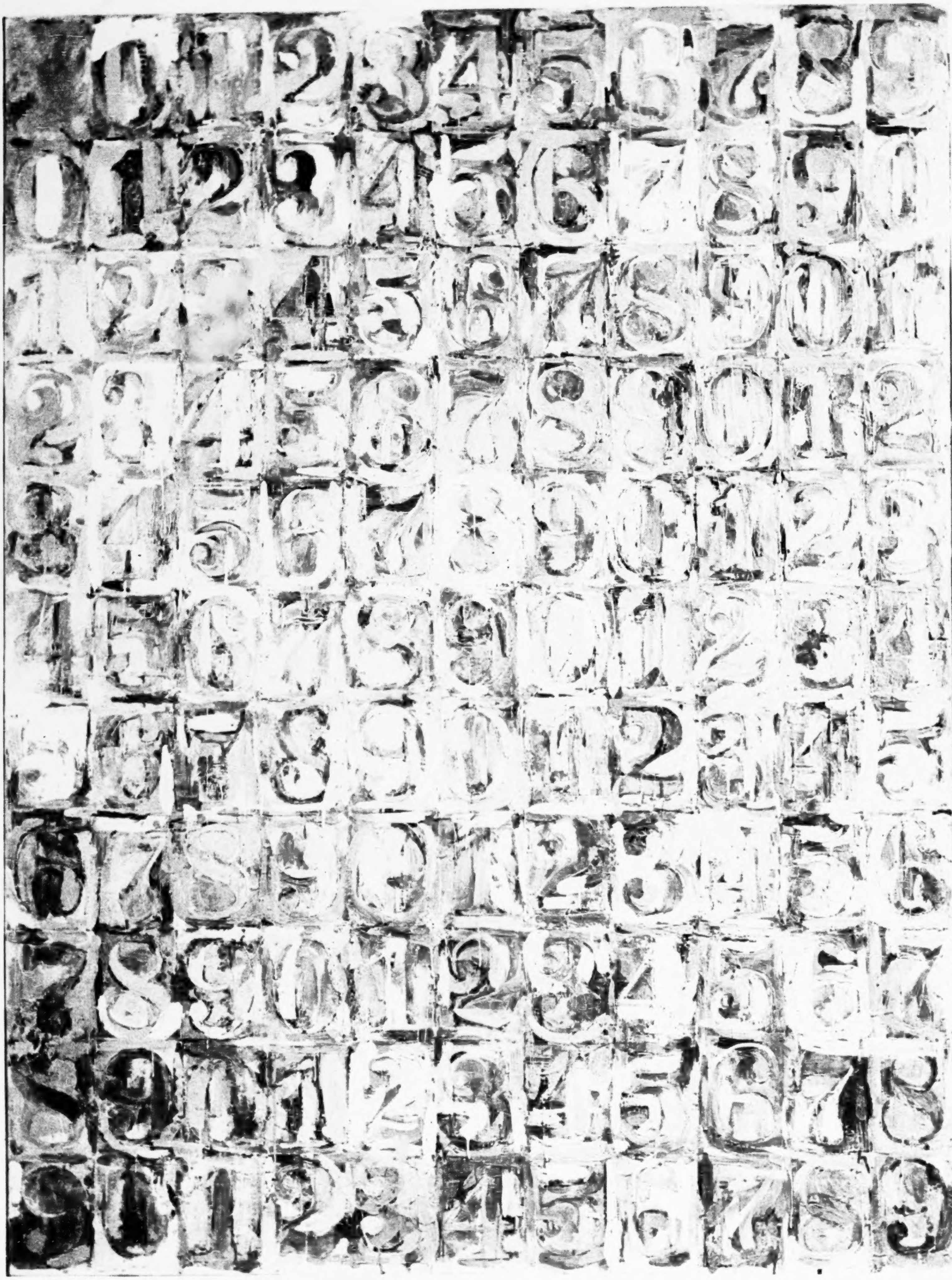

Figure 4

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

3. The object as history

The collage technique was originated with the Cubists who, by 1912, were making pictures by pasting together paper and similar materials. If the effect of newspaper was needed, then it seemed more logical to use actual newspaper. They considered the collage to be a more inventive and creative medium than paint. The possibilities of collage, pasted papers and other materials, have challenged artists ever since. Other contemporary artists have definitely exploited this medium, even taken liberties with the concept; amoung them are Robert Rauschenberg and James Dine.[16]

The fact of numbers as content may seem unprecedented; but, like mundane objects in still life or records of everyday events, numbers are very much in evidence in contemporary life. They are symbolic of aspects of everyday life because how far can one get in one day without encountering numbers--telephone numbers, bus fare, zip code, social security, etc., the list is long. Use of symbols to express ideas is not new: witness the 15th century Madonna panel discussed previously.

4. Critical material and documentation

The bits of newspaper might reveal sufficient evidence, upon minute inspection, for the earliest date when Numbers in Color could have been done. However, it was purchased by the present owner shortly after it was completed. In fact, the Gallery's records ascertain authenticity of artist and date. No other documentation exists.

The art teacher as historian deals with contemporary art

The art teacher as art historian has to cope with the dilemma of contemporary art too. Museum collections and art exhibitions present present not only abstract expressionism but also the more recent "pop" and "op" art. It is all very new and, except for abstract expressionism, not very much has been written.[17] The art teacher is expected to know about contemporary art because he is looked upon as an authority by pupils and colleagues alike. How many art teachers are there who have sufficient knowledge and experience in art to deal fairly with developments in contemporary art? Judging from the help in this direction that art teachers request from professional staff at the Albright-Knox Art Gallery, they do not feel adequate to the task but are willing to find out for their own benefit as well as for that of their students and colleagues. Perhaps it is because art of the 1960's seems so very unfamiliar that the viewer is inclined to think that it is completely apart from that art which is considered traditional.

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[16] See: William Chapin Seitz, The Art of Assemblage, New York: Doubleday (for The Museum of Modern Art), 1961

[17] See: John Rublowsky, Pop Art, New York: Basic Books, 1965. Art Since 1945. Nello Ponente, Modern Painting, Contemporary Trends. (Translated from the Italian by James Emmons), New York: Skira, ca. 1960.

Three topics will be presented as a means of guiding the teacher in the study of contemporary art. These topics, used by contemporary artists, are ones which recur in the history of art and which may be traced back to very early times: the still life, the human figure, and color used as an end rather than as a means. While other topics could have been included, such as landscape, the historical event, and many more, these three each include problems which an artist must solve in addition to, if not in spite of, subject.

STILL LIFE

Still Life Number 20, 1962, by Tom Wesselmann (American, b. 1931; A-KAG) (Figure 5), is realistic but in a manner that is baffling. This new version of an age-old subject begs being seen in the light of the past once it has been seen on its own terms. What has the artist done as an artist and what has he not done? One sees drawing and painting combined with cut-outs and a color reproduction and a door (behind which are real things like a can of " Ajax" and tooth brushes) (Figure 6) and then a sink with faucets, soap, and a light (which really turns on and off). In one composition the artist has deftly combined the illusion of reality with reality itself.

The still life has been done with technical skill and with an imaginative approach. In the doing, Wesselmann has grappled with problems common to the most traditional work of art. The blue cupboard, lower right, has been drawn and painted in usual perspective way to express its full shape and relation to space. The illusion of reality is furthered by the objects on top of the cupboard which are cut-outs from food ads and posters which have been glued to the surface. The artist painted the background a brilliant red but included a white rectangle in the middle of which he glued the reproduction of a Mondrian painting.

The artist has selected and arranged the real, if commonplace, sink cupboard contents. He has selected and installed the sink and its accompanying fixtures. Wesselmann has drawn and painted and glued and constructed and installed.

There is the matter of color: the bright blue cupboard against the red and white background relates to the blue and red and white of the ads on it, which also include yellow and black. These same colors are all to be found in the Mondrian glued on above the ads. In

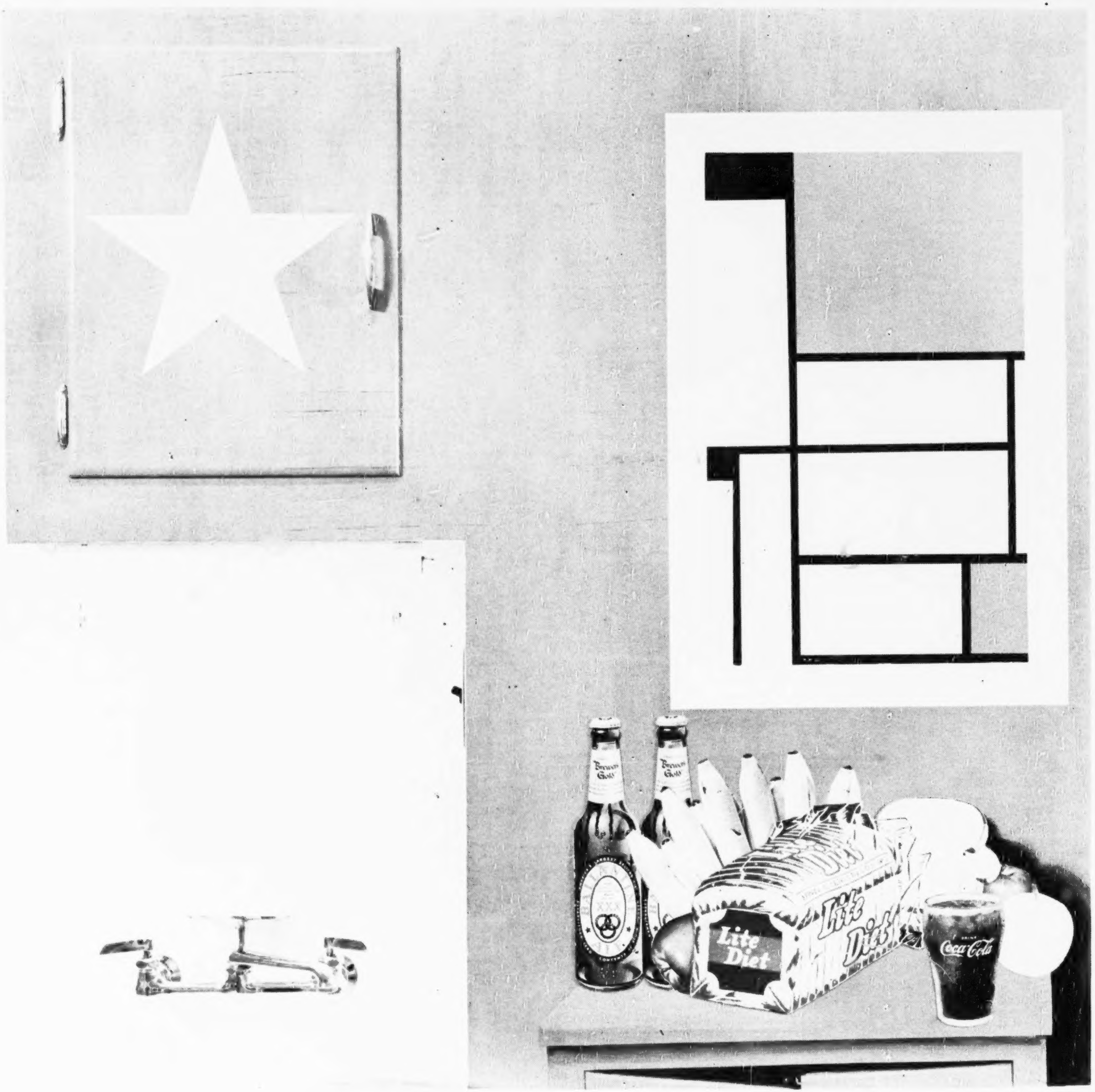
Brewers Gold
Brewers Gold
Lite Diet
Lite Diet
Coca-Cola

Figure 5

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

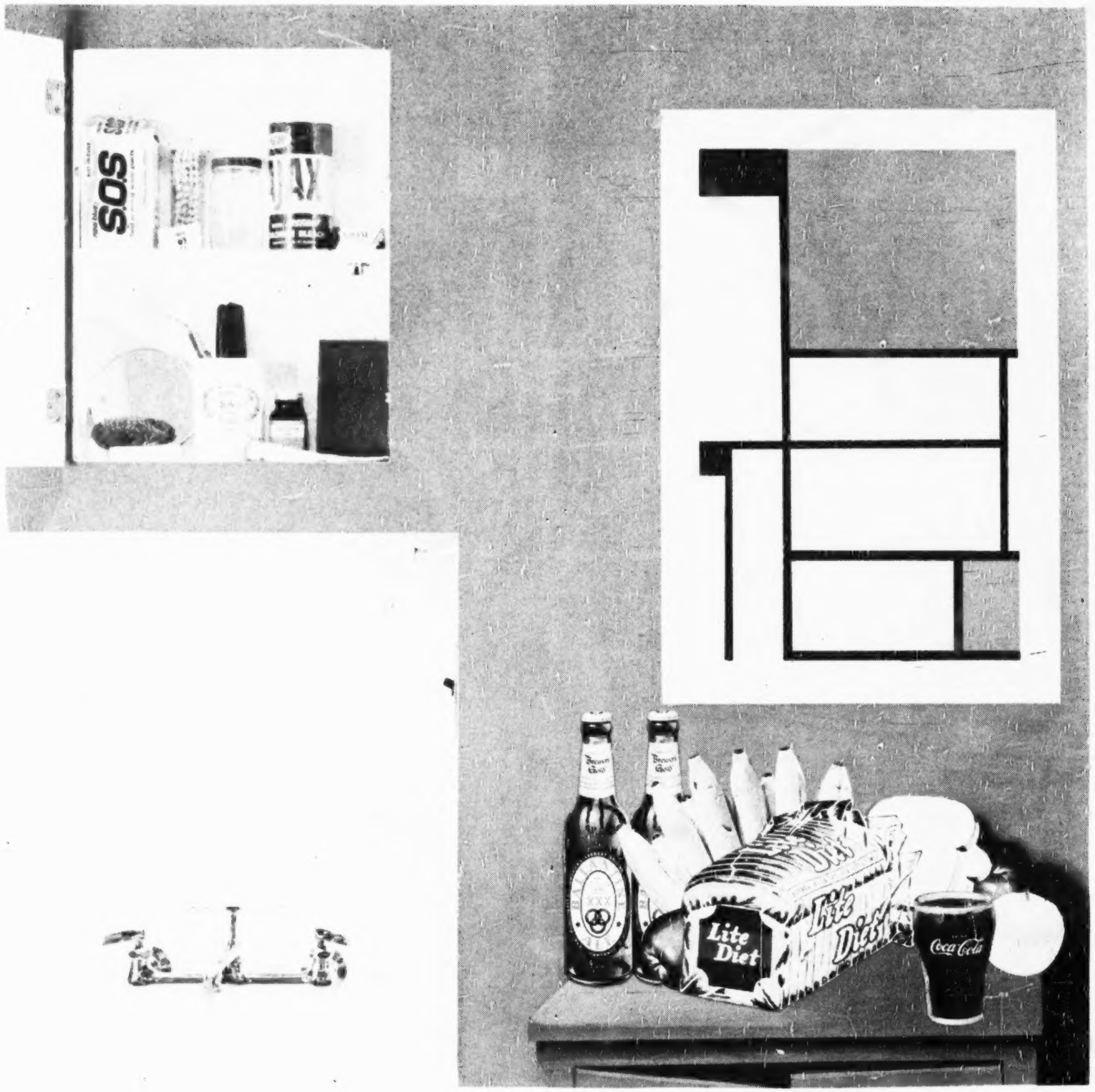
S.O.S
Lite Diet
Coca-Cola

Figure 6

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

addition, all these colors are to be found among the cans and other objects in the sink cabinet.

There is the matter of space: by means of perspective, the blue cupboard has the illusion of a three-dimensional shape related to space. The objects on this piece of furniture, which were originally rendered in a traditionally realistic way by a commercial artist for reproduction in ads, have their own shape and space reference. The sink fixture is installed in a shallow space provided for it. It the white area, on which the Mondrian is placed is a mirror, then it is a "reflection" of the Mondrian that is really being seen.

Inescapable is the ingenuity and imagination of the artist to combine an assortment of objects, some rendered traditionally, by means of gluing, constructing and installing. The result is an aesthetic whole and yet, while it is concerned with realism, it never goes the whole way. The sink is only a fragment, the basin part having been severed. The severed sink keeps the degree of realism within limits, dependent on the viewer's imagination, or memory, to fill in.

How does Tom Wesselmann compare with the past? There are many examples of still life in earlier centuries, among the 17th. century Dutch painter. These artists found subjects to paint from among the most mundane objects in their environment. Abraham van Beyeren's Still Life (Dutch, 17th century; coll: Worcester Art Museum, Worc., Mass.) (Figure 7) shows a fascination with shape, color and texture and space. The crystal, silver, and porcelain objects plus the various fruits are amazing in their realism. Crowded onto a velvet covered table, with a convincing illusion of reality. It is difficult to think in terms of this being an oil painting except upon very close inspection. These everyday objects have been transformed by paint into an artistic statement.

In the 19th century American oil painting, Music and Literature, 1878, by William Harnett; (1848/54-1892; A-KAG), (Figure 8), it is obvious that the illusion of reality was a prime concern. Harnett has achieved it so successfully that some viewers wonder if it is really a painting. Instead of looking and seeing in terms of paint, one looks and sees other materials: ivory, old leather and a worn torn sheet of music, to mention some. All these are seen as illusion because, in fact, all that the viewer is seeing is paint on canvas. Yet the painting is a mirror of nature such as the Renaissance artists thought painting to be. The Harnett is a tour de force with paint, but it is also a composition of aesthetic importance because the elements of hue

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[18] A real reflection, of course, would show the Mondrian in reverse just as a real sink has a basin. Since logic does not seem to be a concern, perhaps the "non-reflection" was deliberate nonsense.

and value as well as line direction and implied texture, shape, and space have been successfully handled. These elements have been combined into a unity which effectively presents the idea of a still life of ordinary objects familiar to Harnett and his time.

The problem of the Wesselmann also demands a look at the early 20th. century. The Cubists found still life subjects interesting and useful for their purposes. The collage phase of their work, discussed earlier, relates well to the Wesselmann of the early 1960's. The Cubists glued and pasted together bits and pieces of paper and wood and other materials. In doing this they seemed to be saying, "Why paint the illusion of wood when wood itself is better?" They boasted about making works of art out of the contents of waste-baskets. This was a break from the accepted tradition of painting, but at the same time it drew attention to mundane materials not generally considered in aesthetic terms. Of course, Cubists believed that, since they were working on a flat surface for either painting or a collage, all on that surface should relate to it and hence a re-arranging of views into a new view came about. The new view became two-dimensional, and therefore non-photographic.

Pasteque et Fiasco, 1912, is a typical collage (papier collé) by Gino Severini (Italian, b. 1883; A-KAG) (Figure 9). Except for some crayon work and brush work, everything in this collage is paper. After one gets over the fun of identifying all the materials (corrugated paper, newspaper, program cover, drawing papers, some glossy red and green papers and even wallpaper fragments) these areas begin to take on new meaning. Their meaning is color which is enhanced by intrinsic textures. Together these create an effect which paint alone could not achieve. By means of a few lines and shaded areas, Severini has evoked from certain of the paper surfaces the illusion of a section of watermelon, a bowl of fruit, a wine glass, and a carafe. In this context, the simulated wood of the pieces of wallpaper reads as the table top. Top views and side views of objects are recombined to a new two-dimensional view which is the Cubist ideal unity.

The Wesselmann needs to be seen as a result of the Cubist tradition which permitted a break from traditional art expression.[19] A picture could therefore be done with materials other than the familiar painting media. By using real objects, reality is enforced; and by using these in juxtaposition with illusionistic renderings of real objects, the composition becomes a play on reality which sharpens the viewer's vision and challenges his imagination.

Each of the examples discussed has included objects pertinent to the artist's time and, therefore, has a meaning in that light. For

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[19] Dada, with its interest in mundane man-made objects, must have contributed, too.

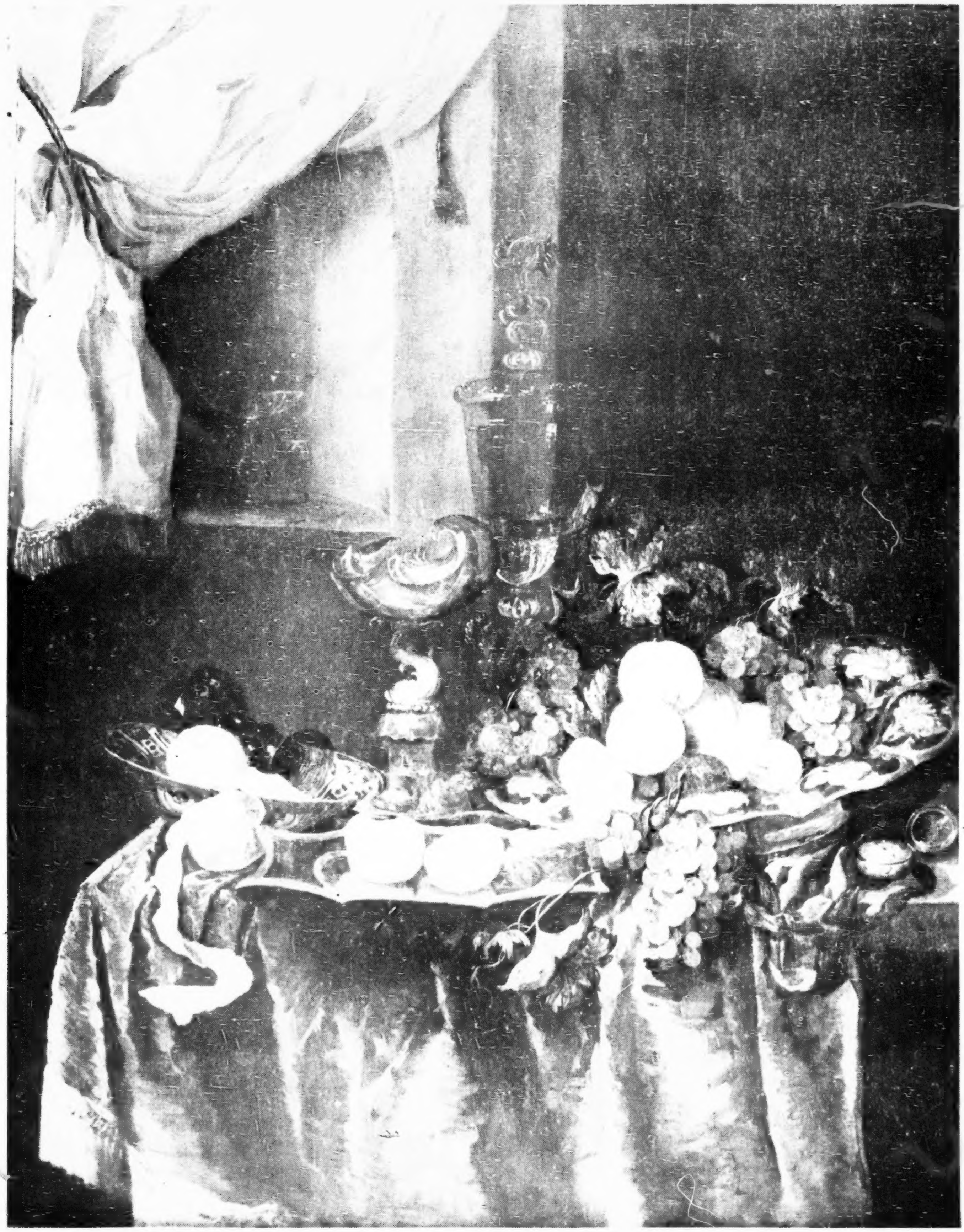

Figure 7

Courtesy: Worcester Art Museum, Worcester, Massachusetts

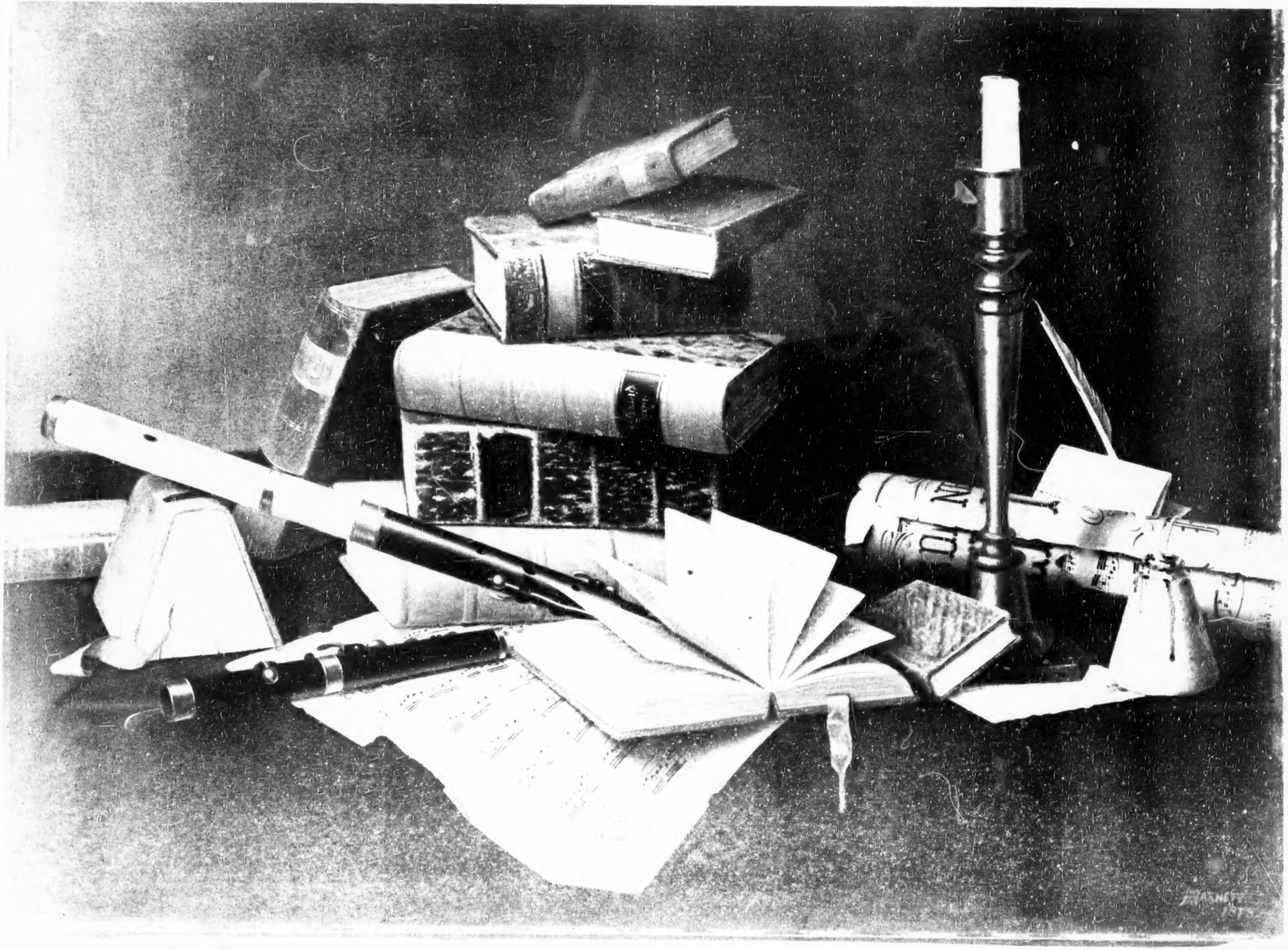

Figure 8

Courtesy : Albright-Knox Art Gallery, Buffalo, New York

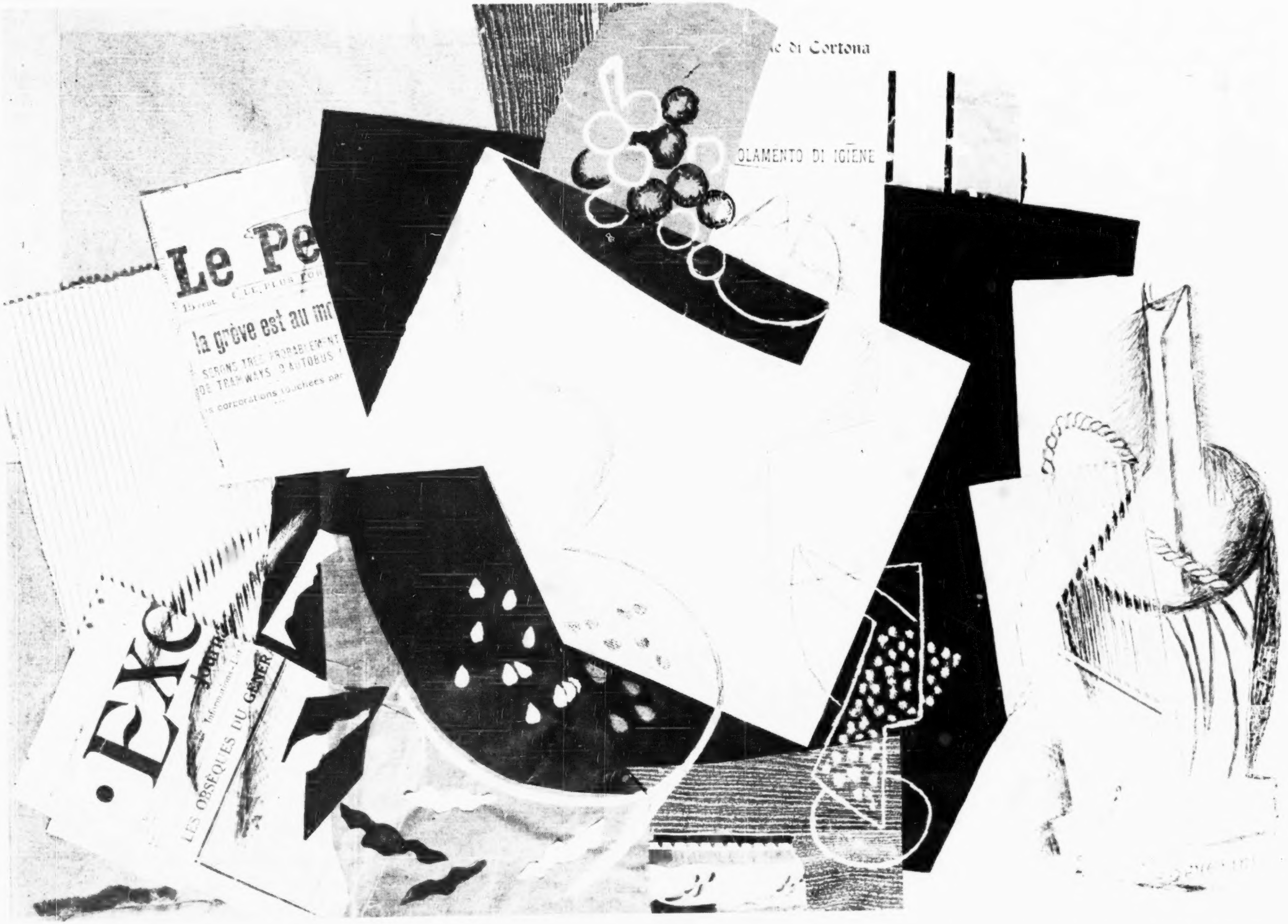
di Cortona
OLAMENTO DI IGIENE
Le Pe
la grève est au mo
EXC
LES OBSÈQUES DU GÉNÉR

Figure 9

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

example, the Harnett reflects the interests of an educated man of the 19th century who would be versed in music and literature. The Wesselmann is a very timely thing for the 1960's: a Mondrian, real or in reproduction, could be in some homes; most homes have the cleansing products seen in the sink cabinet; the sink fixture is usual and so is the light; as for the beverages and food, these are constantly seen on TV commercials and in other ads, and the "lite diet bread" seems to refer to the very calorie-conscious society we live in. Except for the blue cupboard, everything else is a product of the commercial artist whose work is very important in the world of the 1960's. It is tempting to read into such a composition additional interpretations and meanings, and more than one interpretation is possible according to the viewer s interest and experience.

Tom Wesselmann has exploited the possibilities for himself as an artist of the 1960's and used the materials and techniques best suited to his statement. Harnett had but one way to present his pictorial idea and that was the medium of paint.

THE HUMAN FIGURE

The human figure has been a subject dealt with by artists all through the centuries from the very earliest times. In fact, for the Western world, human form and animal form were the only means of expressing ideas in sculpture until the 20th. century when abstract shapes were added to the repertoire. While many contemporary artists deal with it, their approach is not readily accepted or even understood. The following discussion compares and contrasts examples of the human figure in order that the reader may realize the variety of roles it has assumed and now assumes in the mid-20th century. Sometimes the human form was based on nature; sometimes it was a design or even an abstract symbolic shape.

Lynn Chadwick's Two Dancing Figures, 1954 (British, b. 1914; A-KAG) (Figure 10), of iron and cast stone makes a good starting point. Two shapes suggest human figures, but ones which seem distorted, if not maimed. The crudely formed torsos are balanced on stick-like legs, have heads which are more bird-like than human and arms which are mere stumps. The viewer is understandably puzzled and perhaps repulsed. In addition, the materials and techniques are hardly that of traditional sculpture. In spite of these apparent hurdles, the viewer, if he stays with it long enough, cannot help but sense a curious vitality in the group which is expressed by the poses and their juxtaposition. The torsos have a massiveness enhanced by the rough material with its warm color and by the crude surfaces which meet abruptly. The very lack of arms and the slim pointed "legs" seem to further emphasize the bulky vitality by sheer contrast. The crude bird-like heads face each other, but in sidewise fashion; and the two bodies, joined at the pelvic area like Siamese twins, effectively suggest a dancing posture. The non-human heads suggest masks used in ancient ritual dance and the chunky bodies are reminiscent of semi-abstract primitive sculpture. The subject is steeped in a tradition, even if not a familiar one.

It is the material and technique that is radical. The contemporary sculptor is not limited to traditional materials (wood, stone, bronze) and to traditional techniques (carving or casting). There are many possibilities. Here the method was to weld together a framwork of iron filings to create color. The surface, while in a pliable state, was worked over, making rough planes, which meet abruptly and occasionally reveal the rods. The figures have a bulky vitality which expresses the essence of ritual dance quite effectively.

Another contemporary British sculptor, Henry Moore (b. 1898), has created a sculptural form that is neither quite human not quite animal. Reclining Figure No. 1 (bronze, 1959; A-KAG) (Figure 11), is a massive bulky form in two parts. The shapes are such that they could suggest human ones, but they are too indefinite and they are mysterious. Like the Chadwick, the Moore challenges, if not affronts the observer; because if there is any human reference, it seems an unconvincing one.

Cast in bronze, the two amorphous shapes have a rough surface which refers to the surface of the original model made in clay or some similar material. While suggestions of head, torso, legs seem possible, one wonders if Moore is creating not a human form but rather a form that suggests merely a bulky vitality associated with man. A vital energy is sensed as one circles this massive and monumental sculpture. It is one more instance of an aim other than that of realism. The artist has not been limited to the natural aspect of things of this world, but been concerned with the essence of life, vitality.

At this point, for contrast it might be interesting to examine a late 15th century French sculpture of St. Gorgon (A-KAG) (Figure 12). Life-size, it is a realistic wooden carving which has been covered with gesso and painted with tempera colors to describe clothing, skin, etc. On the surface, it appears to be a portrait; and it is, to a degree, a fact substantiated by an inscription on the neck which relates it to St. Gorgon. Yet, with all its realism, this statue is more of a symbol than anything else. First of all, St. Gorgon was a Roman patrician in the court of Diocletian, and martyred in 304 A.D. The costume of the man suggests a young noble, even if a late 15th century one. Such an interpretation is typical of the 15th century when earlier events and persons were brought into the period of the artist, as for example those adorations of the Magi with the Medici family officiating as Magi and all the retinue as being their court and followers. St. Gorgon is shown as a man of the world: handsome in his fashionable clothing and the pet falcon indicating interest in such worldly pleasures as hunting.

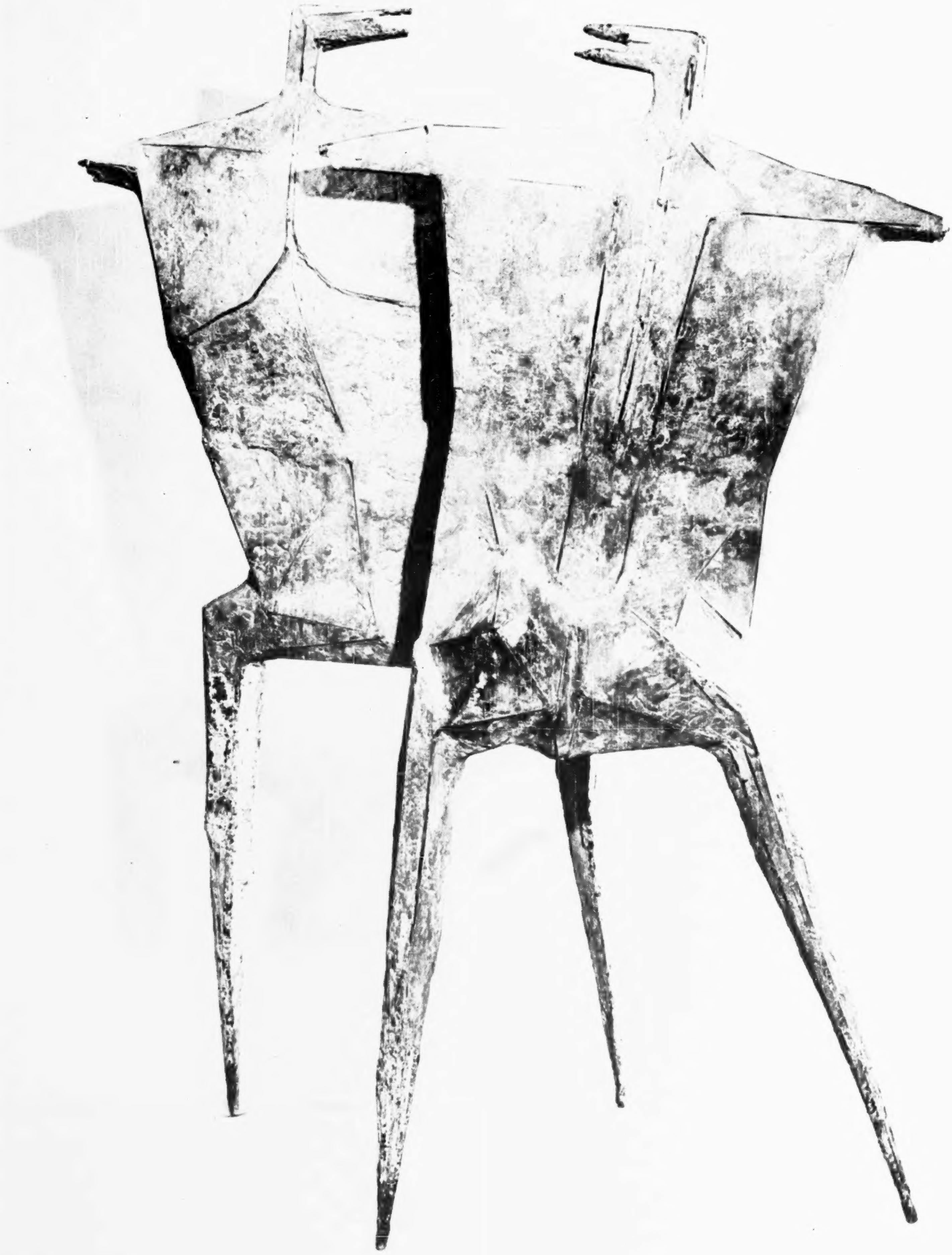

Figure 10

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

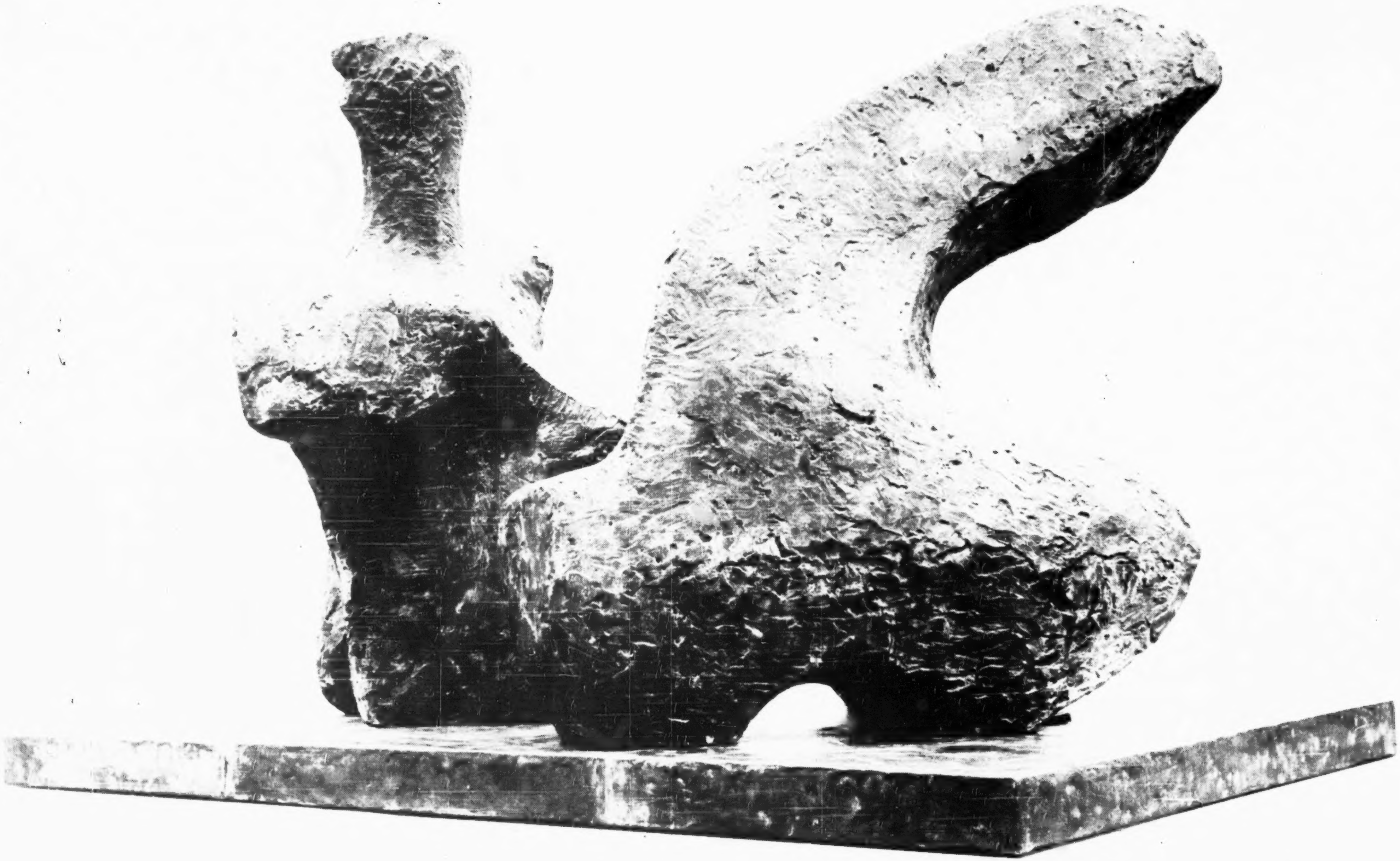

Figure 11

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

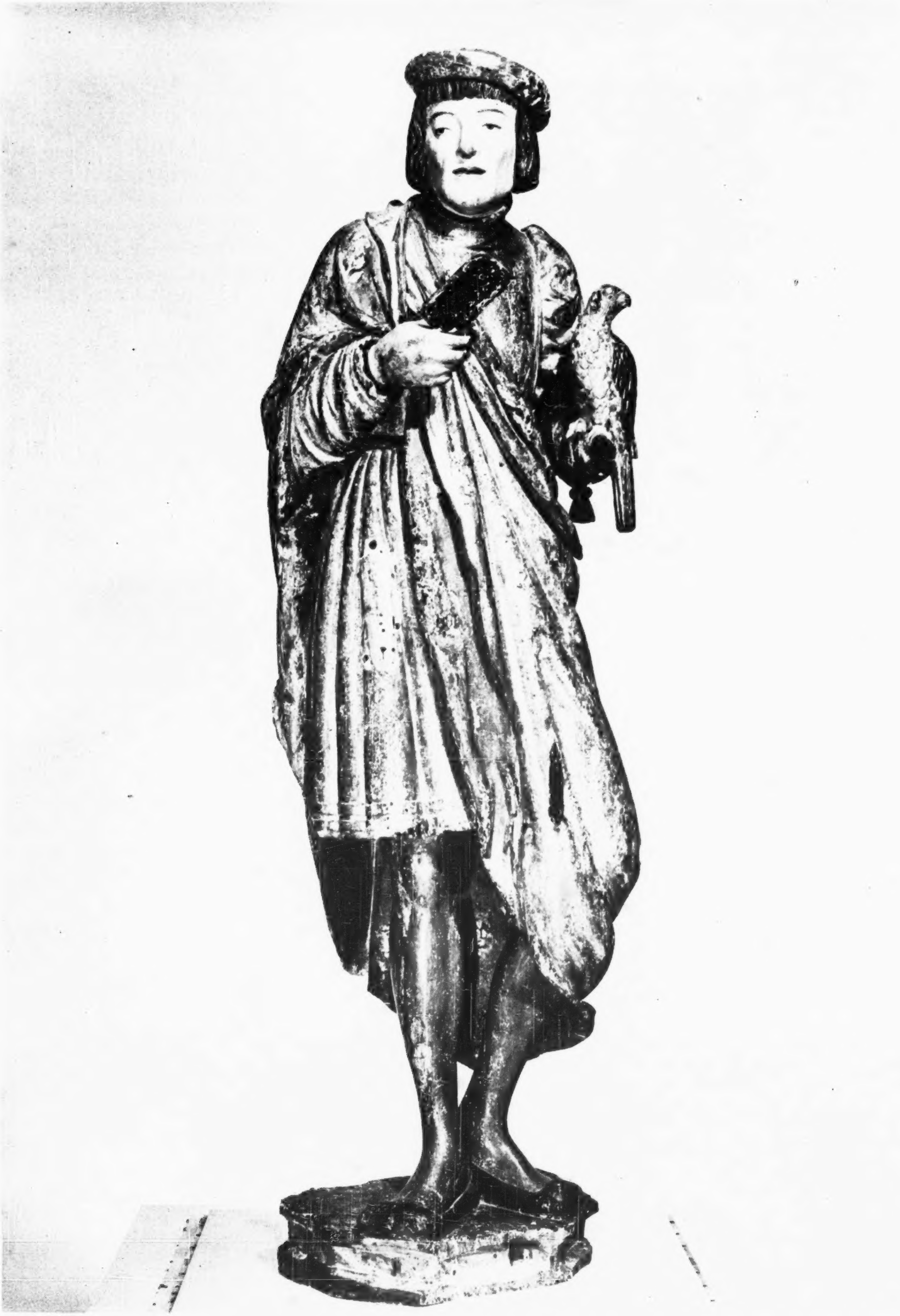

Figure 12

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

His right hand holds a book, which is undoubtedly a missal or a psalter, referring to the religious side of this man. Interestingly enough, the bird is a religious symbol, too. The Early Christians used the falcon, a wild creature tamed to hunt, as a symbol of the Christian as formerly a pagan (wild creature) tamed (converted) to a new life, Christianity.[20] In spite of its inescapable realism, the St. Gorgon statue is a symbolic representation of an early Christian who became a saint.

Symbolic expression, combined with decorativeness, can be traced into the distant past, for example, the Winged Genius, part of a relief sculpture from the Palace of Ashurnasirpal (9th century B.C.; WAM) (Figure 13). The striding human form, adorned with wings and enhanced by special headdress and clothing, expresses an other than mortal being. Chiefly linear, the relief, in its original form, must have been a decorative and an impressive mural. While the deeply incised lines produce the effect of a massive monumental figure, two-dimensional quality dominates. In fact, it seems to arrive at its two-dimensionality in a way that is similar to Egyptian relief sculpture. The striding figure has one leg in front of the other with both feet in profile flat on the ground; the torso is twisted to the front and the arms attached to it gesture in a stylized manner. The hands are rearranged to display the fingers and these, too, result in a flatness. The head is in profile, yet the eye is in front view. Details of clothing and anatomy are incised and result in something more decorative than descriptive. The whole mural dealt with a ceremonial and this fragment shows one participant.

It seems logical to turn back to the 20th. century and investigate the manner in which the Cubist artist dealt with the human figure. These artists concerned themselves with creation and investion rather than with recording the superficial aspects of objects. The Cubists felt that those problems had long since been solved for the artist and moreover they felt that the increasingly perfected camera was adequate to such a task as copying nature. Picasso s Nude Figure, ca. 1910 (A-KAG) (Figure 14) is a painting which exemplifies the Cubist view. Done in a drab hue of grey-brown, the brush-work used to apply the oil paint is evident. No one would mistake this for anything except a painting. The uninviting color seems to obscure the subject. Yet the painting does reveal bits and pieces of human form, each fragment presenting a facet of the body. Their total effect adds up to a new view of the body expressive of the Cubist ideal unity. Rather than surface emphasis, one becomes aware of shape and of volume and the oneness of these with the surrounding space. Shape and volume and the relation of these to space were the essential and universal qualities which the Cubist sought and presented.

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[20] Ferguson, op. cit., p. 15.

The evidence of this survey of several sculptures and a painting explains certain puzzlements of contemporary art. The use of other than traditional materials and techniques in sculpture shows an awareness on the part of the artist (e.g., Chadwick) of means most suitable to expressing an idea. In light of this, Chadwick's iron rods packed with cast stone become not only reasonable, but extremely effective. Distortion has been used as emphasis to bring out the essential character of the subject. In all the examples, materials and techniques were selected to suit the purpose. It is also evident that those materials and the artists' techniques were in direct relation to the period when the work was done. It has also been demonstrated that the copying of natural appearance has not always been practiced nor even been an aim: the human form has been based on nature to a degree; it has been made into a design; it has been symbol rather than representation.

COLOR

A third way to deal with the dilemma of contemporary art is to examine the use of color over the centuries in relation to that of contemporary painters.

A painting such as Water from the Rock, 1961-63, by Richard Anuszkiewicz (American, b. 1932; A-KAG) (Figure 15), is a contemporary piece which provokes reaction. On the one hand, the reaction is slight vertigo and on the other, curiosity. No one can pass it by; the painting invariably claims attention. The colors are inescapable in their contrasting intensity. The background is orange against which very precise geometric patterns are painted, alternating between a jade green and a light blue. Wide at the edges of the canvas, these rectangles curve in and out as they converge toward the center. Two things result: as the patterns become slimmer at the center, they are closer together so that the three colors merge to form a new one, lavender; as the rectangles converge they suggest undulating curves, the illusion of both shape and movement results in spite or an essential two-dimensionality. The painting is concerned with how colors closely juxtaposed are seen by the eye as a new color, how curved shapes can appear to move and shift. There is no reference to nature. However, in nature, in the flower garden for example, experiences of masses of just color can be had, too.

Richard Anuszkiewicz looks not only to Albers, his teacher, but seemingly back to the Impressionists who were interested in color juxtaposition in relation to vision and who were interested in light and color relationships as seen by the eye. Pissarro, the French Impressionist, comes to mind as interesting comparison and forerunner for Anuszkiewicz. His fields and meadows were expressed by many small strokes of many hues in addition to a variety of greens which produced the general color effect seen by the eye. Pissarro aimed at reality of light and color observed in nature, while Anuszkiewicz aims at the reality of light and color in relation to the eye. For Anuszkiewicz as well as for

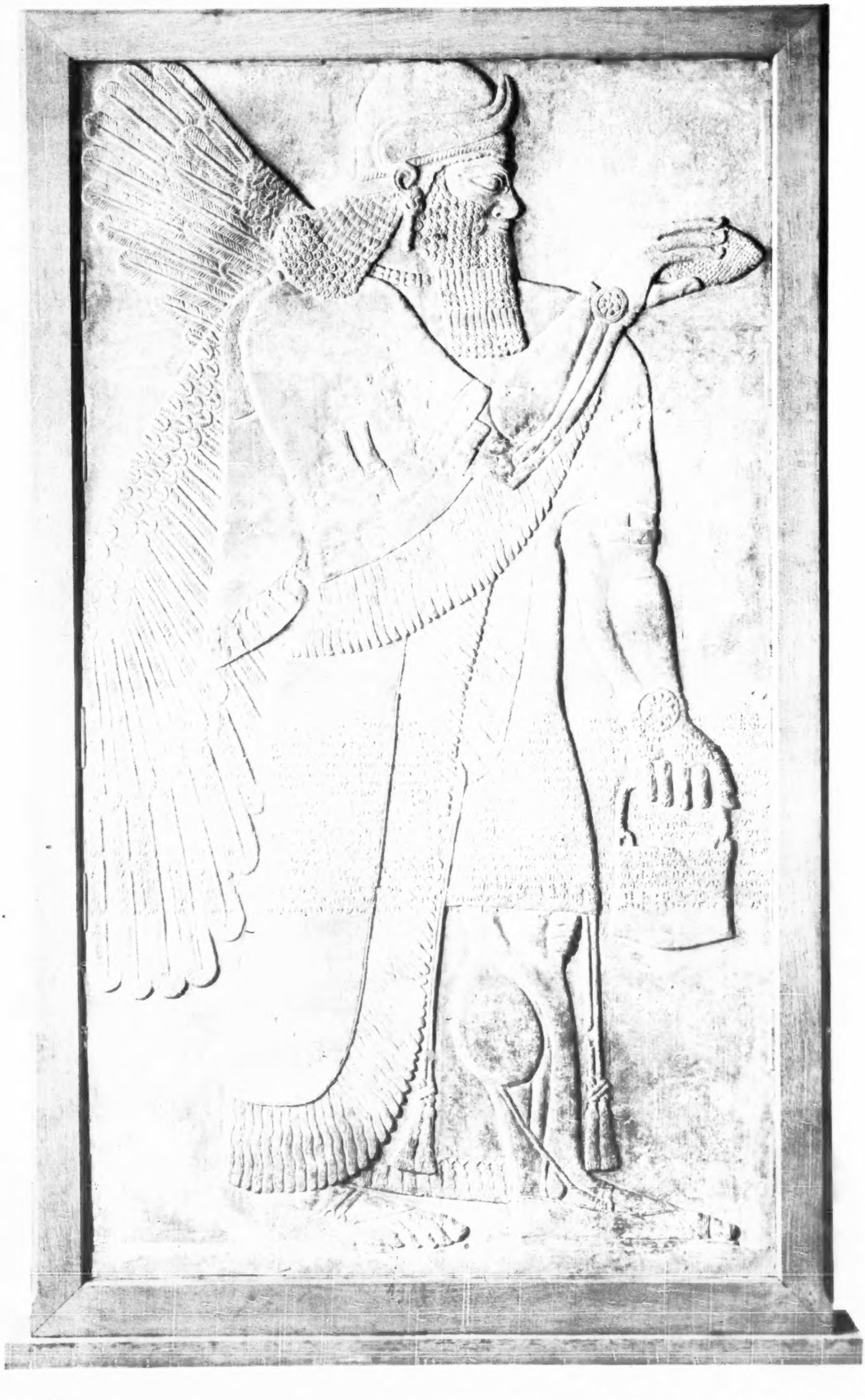

Figure 13

Courtesy: Worcester Art Museum, Worcester, Massachusetts

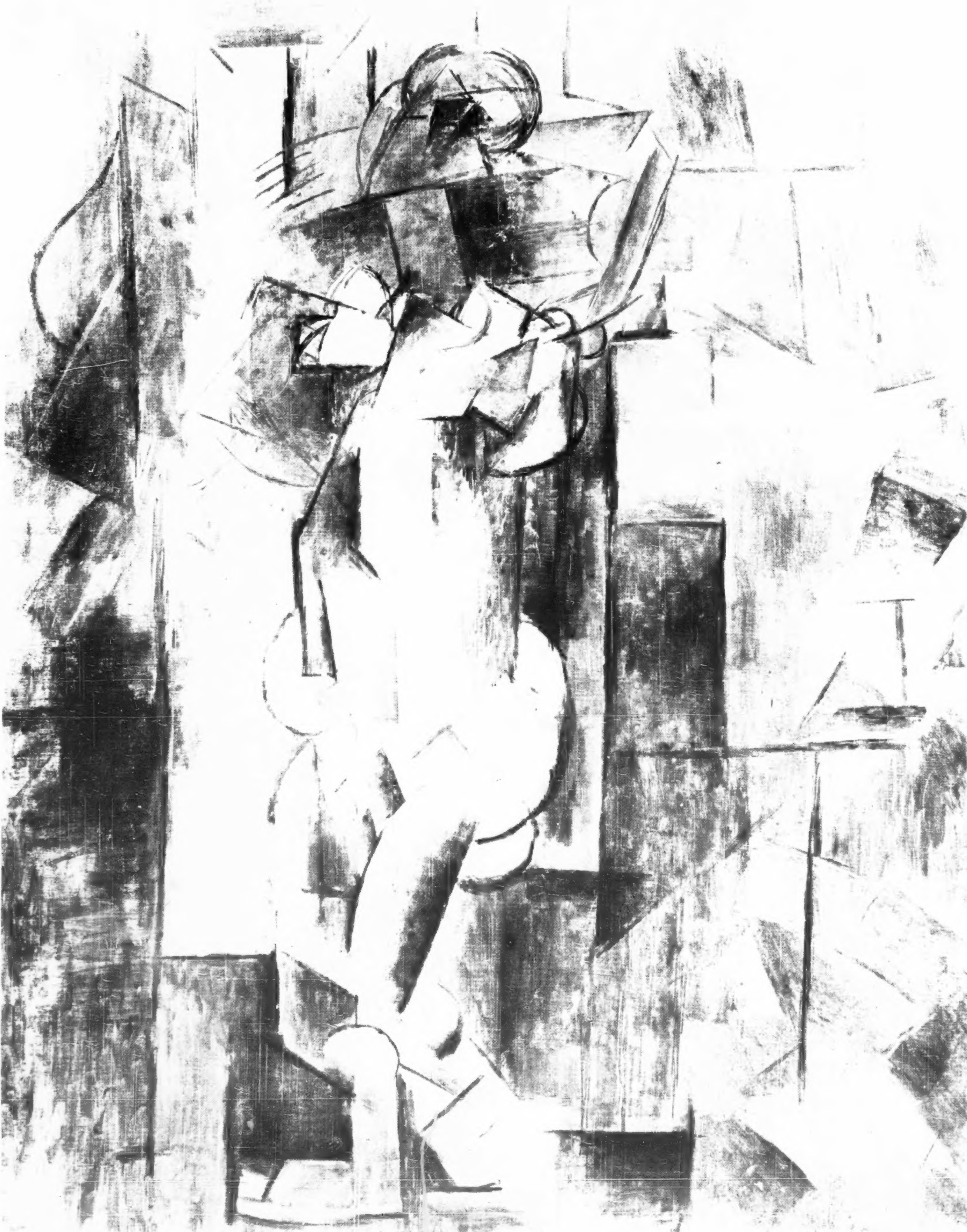

Figure 14

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

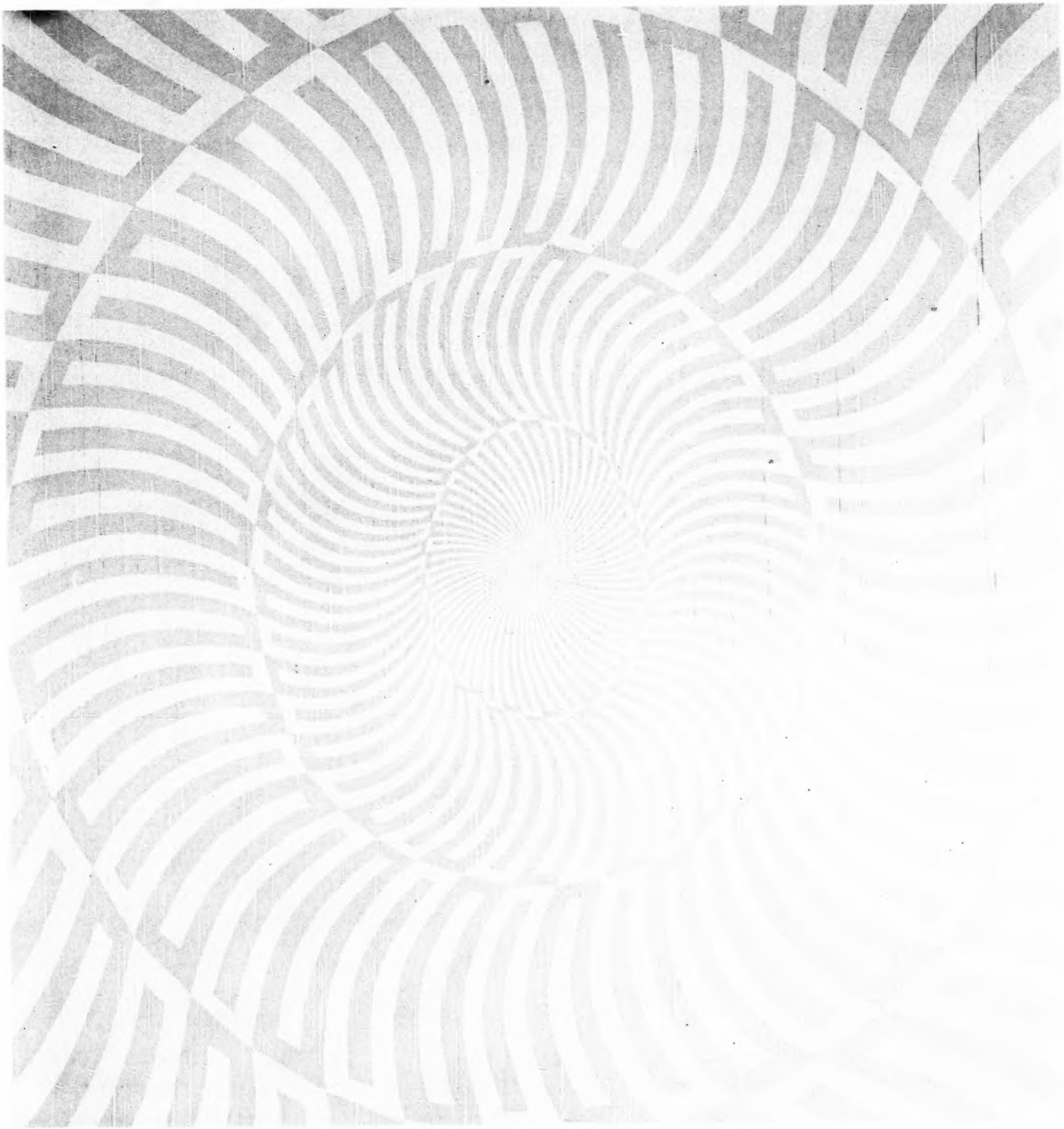

Figure 15

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

many another contemporary, no other subject is necessary than color itself. Over thirty years ago, Irwin Edman wrote that

> Logically speaking, there is no reason why painting should not, like music, be completely abstract art, in which the elements of line and color and mass should be all that engaged the attention or all that should be expected to provide the enjoyment of the observer. . . . But that painting will ever become an art of purely abstract color and form is extremely dubious.[21]

While in 1928, Edman could foresee a possibility for the future, one wonders if Richard Anuszkiewicz is unique. A look back at Roman mosaics produces examples of geometric pattern which not only cerate pleasing design but also the illusion of three-dimensional shape and space. In the mosaic fragment, Vine rinceau with two peacocks, (Antioch, between 526 and 538 A. D.; W.A.M.) (Figure 16), there is a three-dimensional geometric quality which is pure illusion. These patterns form several feet of decorative border for an allegorical subject.

In the Middle Ages in Europe stained glass windows show a dominance of color over anything else. Made of small pieces of colored glass and leaded together to fill the arched framework of the window, these "pictures" were essentially glowing color. The color effect depended on the light passing through the colored glass and the medieval glazier knew this and exploited it. The windows let light into the building, creating a suitable atmosphere within the church. The windows also illustrated the teachings carried on through the church ceremonial. Colors were not necessarily descriptive or logical, they were often symbolic and they were often juxtaposed merely for contrast. The stained glass window, seen from the usual vantage point, has a vibrancy which affects the eye and one experiences color which becomes light, and age-old way to symbolize God.

Certainly the Yellow Christ,1889, by Paul Gauguin (French, 1848-1903; A-KAG) (Figure 17), shows an emphasis on color. Primarily a composition of complementaries, red and green with orange and blue, the viewer's eye is immediately engaged with the painting. Color has three functions; 1) the colors tend toward description, but with such intensity and emphasis that color becomes, also 2) a pattern of juxtaposed areas, the distinct edges further the idea of flatness, 3) color also functions symbolically: the flaming trees and yellowing fields spell autumn.

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[21] Edman, Irwin, Arts and the Man,New York: New American Library (Mentor Book), n.d., p. 86 and 87.

[22] H.W. Janson and D.J. Janson, History of Painting for Young People, New York: Harry N. Abrams, Inc., n.d., Plate 3.

The three women are in attitudes of meditation, the figure of Christ on the Cross actually has double meaning. The figure of Christ on the Cross is after a crucifix in the local church which Gauguin admired. It also suggests the possibility of the scene being the actual Cruxifixion event, brought up the 19th century; but it is not a dead Christ on the Cross. The Crucifixion then also suggests the idea of triumph over death. In this light, the autumn landscape assumes special significance in suggesting the death of nature but the promise of new life to come. In its way, with the emphasis on color appeal to the eye and to the emotions of the observer, the Gauguin painting is as powerful in its impact as the Richard Anuszkiewicz.

As in the case of Tom Wesselmann, the Anuszkiewicz needs to be seen in the light of Cubism, at least in the light of the phase of this movement. Due to the Cubists' concern with the essential qualities of reality rather than with the superficial ones, there was a growing interest in color. Robert Delaunay and such artists as the American, Morgan Russell (1886-1953), who was in Paris and associated with the Cubist group, were, by 1914, painting with more emphasis on color than anything else. Morgan Russell's enormous canvas Synchromy to Form: Orange, 1913-14, (135" X 123"; A-KAG) (Figure 18) deals with nothing but color and what general ideas it can express without any reference to nature. With color, Russell has expressed three-dimensional shapes, space relationships, and even suggested movement of the shapes through space. Intensity and value of hue contribute to the illusion of space. Brighter hues advance, duller ones recede. As for shapes, the areas of hues take care of that. As for the illusion of movement, as the viewer looks over the huge canvas going from patch of color to patch of color, a sense of movement results. The illusion of movement is further enhanced by a sense of line--the outline of the areas and the direction of the shapes as they proceed over the surface either in juxtaposition or by overlapping. Even though some forty-eight years later Water from the Rock, by Anuszkiewicz appears as a descendant of Cubism but with roots that extend deeper than Cubism.

II. THE ART TEACHER FUNCTIONS AS CRITIC

All objects discussed for the first function have been treated with the assumption that each one is art and is acceptable art at that.

However, not all of those objects discussed, nor numerous others, would be accepted as art by many gallery-goers, either old or young. People frequently question the validity as art of some objects that they see. These questions tend to be as follows:

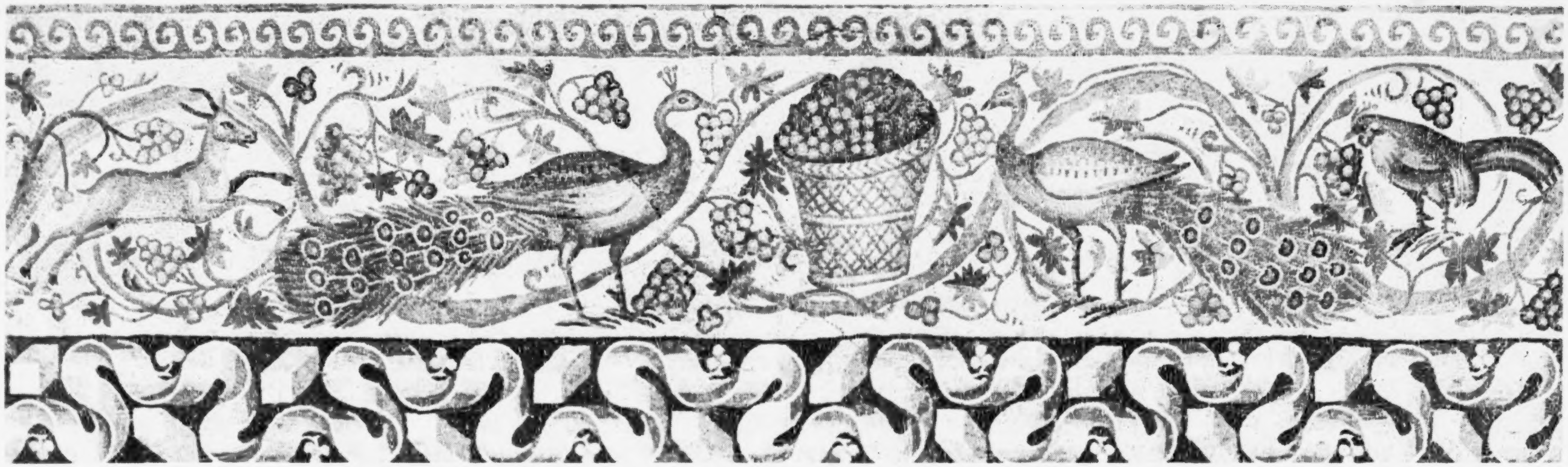

Figure 16

Courtesy: Worcester Art Museum, Worcester, Massachusetts

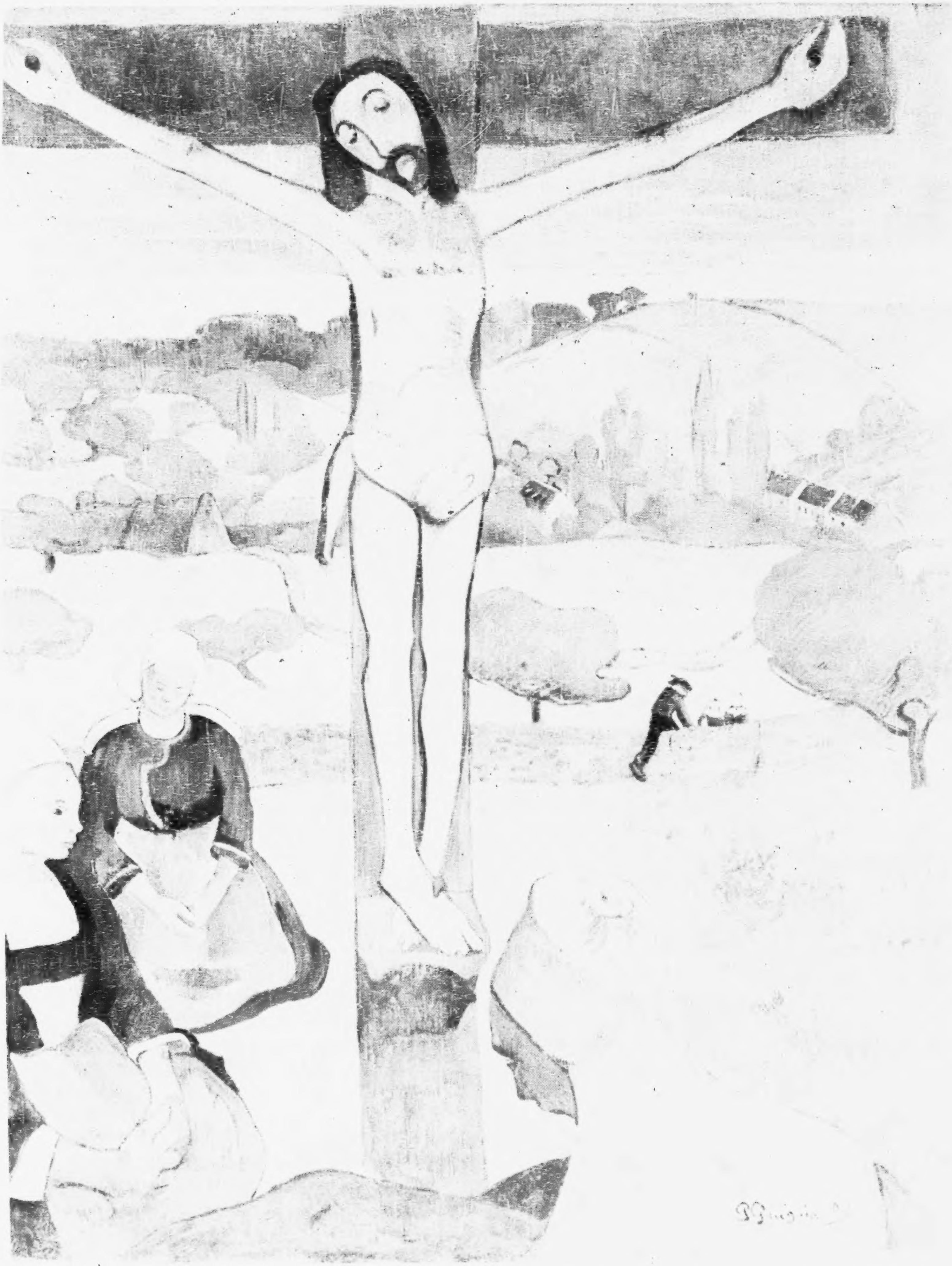

Figure 17

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

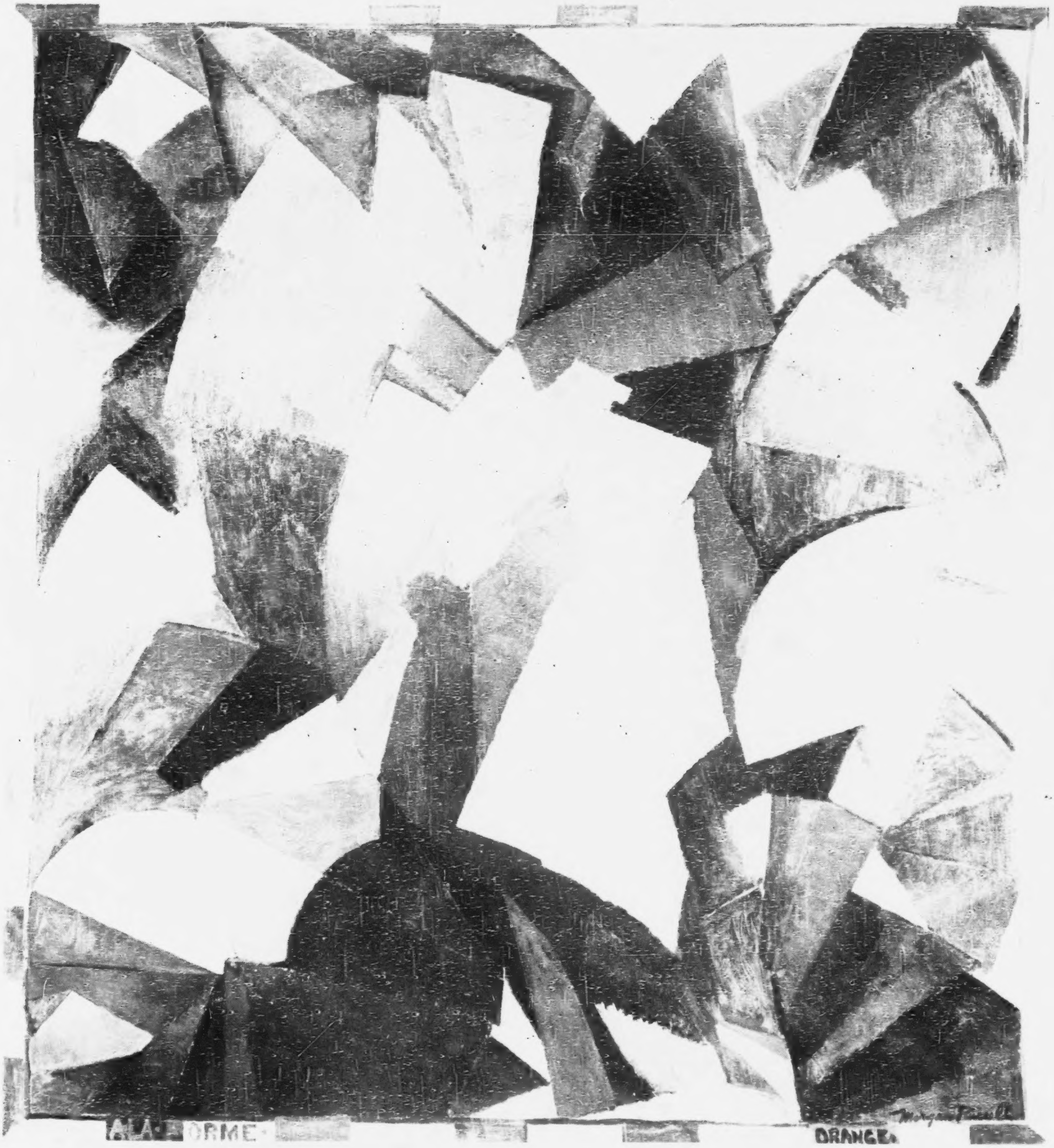
ALA- ORME-
ORANGE

Figure 18

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

1. Why is it art?
2. If I did that, would you hang it in the gallery?
3. A four-year-old could do that.
4. What makes it good art?

There is no doubt about it: art teases, puzzles and even affronts many among the public. Their questions need answers.

Contemporary art is clearly a puzzle because while in subject it may be usual, in the rendering it may be totally unfamiliar. There are those viewers who have a firm fast notion that what they are seeing is not art, yet there it is on display in a museum. From among them are those who write to the editor of the local newspaper about "the trash which desecrates beautiful walls." By the statement, "I don't like it," the viewer often seems to imply, "I don't like it so it isn't art;" and the object is summarily dismissed. Even so, the object remains on display and distinguished visitors look at it, praise it, and even write about it.

The public looks and wonders. Many make it clear that to them art is primarily a technique with rules to follow and a recognizable subject the aim. However, there are many works of art in which a recognizable subject is not always apparent, granted that one was even intended. Frequently there are contemporary examples in which the materials used (dirty old rags and other cast-offs) are unbelievable as artistic media. The viewer is puzzled, or perhaps feels cheated, or even tricked.

Art is more than technique; it is more than copying nature. Art not only requires skill; but it also requires selection, ingenuity and imagination on the part of the artist. Janson makes this distinction very well in his discussion of Picasso's Bull's Head made with handle bars and the seat of a bicycle.[23]

Five works of art, representing painting, assemblage and sculpture, will be discussed as a way of answering those questions frequently provoked by contemporary art. While the selection is arbitrary, each one presents aspects of art of the mid-20th. century and the discussion is intended to enlighten the viewer and justify the artist's expression.[24]

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[23] Janson, History of Art, New York: Harry N. Abrams, Inc., 1962, pp. 9-10.

[24] Some of the examples already discussed provide answers to these questions, too. See Method I: Numbers in Color, 1959 by Jasper Johns; Still Life No. 20, 1962 by Tom Wesselman; Two Dancing Figures, 1954 by Lynn Chadwick; Reclining Figure No. 1, 1959 by Henry Moore; Water from the Rock, 1961-63 by Richard Anuszkiewicz.

Convergence, 1952, by Jackson Pollock (American, 1912-1956; A-KAG) (Figure 19), is responsible for many comments, especially the ones, "If I did that, would you hang it in the gallery?" or "A four-year-old could do that." Both exclamations imply a superficial reaction to the painting and indicate little experience with art and slight knowledge of artistic problems and limited experience with, or understanding of young children's painting.

Huge in size (ca. 7" X 12"), and made by puddles and dashes and splashes of paint seemingly applied with the greatest abandon, the Pollock challenges the viewer. It appears to have been very easy to do and to have been done in a matter of minutes. The impression of spontaneity is there.

Close scrutiny reveals the method. The paint was very fluid; but it hasn't dripped, nor have the colors blended into each other very much. Pollock made this composition while the canvas was spread out over the floor working at it from all sides. First a ground of black paint was put on in sweeping curving strokes quite close together. When the black was dry, each of the other colors (blue, orange, yellow and white) was put on in turn with sufficient time between each to keep brightness and purity of color. Sometimes the paint was poured generously, sometimes the paint was poured to form ribbon-like effects and sometimes the paint was poured on forming fine thread-like lines. There are flecks and dots of paint which indicate a splattering of paint as well. Here and there the large puddles have been poured on adjacent to each other so that they would spread and mingle and create a new color effect. The painting could hardly have been done in a few minutes and it could hardly have been done without consideration and decision. Each application of paint that the artist made determined the next--so it is for any painter, realist or not. As for working without brushes, these have not always been the painter's only tool. Rembrandt, for example, used rags and his fingers and the wrong end of his brush if these would give him the desired effect. Pollock has used the technique of painting which would best suit his expression. He felt deeply involved with the act of painting; and by pouring and stroking freely and from all directions, he felt himself to be really projected into the final composition. Convergence expresses activity through the sweeping gestures which also result in general effects of form and space. The canvas is so large that it surrounds the viewer with movement and form and space much as the viewer is surrounded by his environment. Pollock made this composition following several years of working in this technique--it was not something carelessly tossed off. Pollock selected this method of free application of paint and free forms whereas a four-year-old has little choice--he can work only within his level of development which might superficially resemble a Pollock or other abstract expressionist.

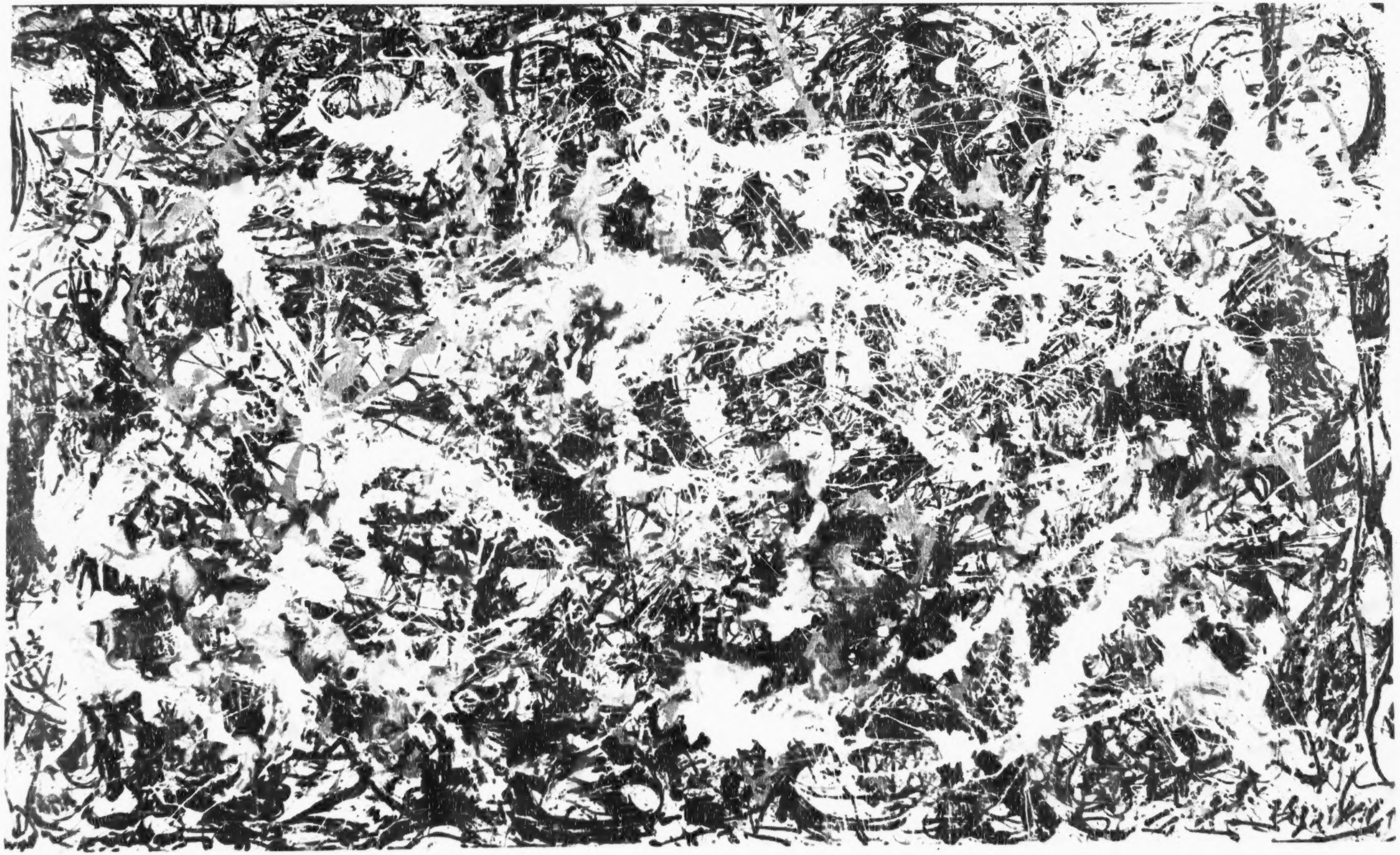

Figure 19

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

Our Lady of All Protections, 1958, by Richard Stankiewicz (American, b. 1922; A-KAG) (Figure 20), generally prompts either "Why is it art?" or "What makes it good art?" Standing 52 inches tall and made of cast-off rusted bits and pieces of automobiles and old machinery, the composition is a challenge. It is hard to determine whether it is the rust or the combination of junk which is the most offensive. Then there is the title--is that a serious reference, or is it a yank of the viewer's leg? The very fact that an "art gallery" (spoken with awe) would have such a thing is questioned.

The pieces of iron and steel have been welded together to form an asymmetrical arrangement. One needs to move around and view it from all sides. The metal pieces have a variety of shapes, textures and colors which need to be seen in relation to each other as well as in relation to the spaces among them. Even though welded and made of junk, the composition presented the sculptor with usual problems: shape, color, space, and the arrangement of these, not only in terms of the technique, but also to create rhythm and harmony which would result in a unified whole.

The sculpture definitely challenges the viewer's sense of values, his sense of what is art, his sense of what is sculpture. Everything used by Stankiewicz has once had a practical use. Once its usefulness was over, then it became junk without the usual monetary value. The modern automobile is valuable until it is replaced by a newer and "better" model. There is part of a knitting machine in this complex, too; but it is no longer useful (valuable) in the original sense. It is now just a shape, but an interesting one, in the sculptural assemblage. The color is that of the rust and a few patches of white paint. Rush has a richness of color and texture which has aesthetic value. Certainly no one questions the aesthetic validity of an ancient Chinese bronze ritual vessel. These, made hundreds of years ago, had long been buried in the earth so that they have acquired a rich patina of corroded bronze. For some reason, viewers do not associate the rust of a Stankiewicz with aesthetic properties--they look and see it as rusted junk. However, one could argue that those venerated Chinese bronzes are now junk, too; because they no longer possess their original significance nor are they functional anymore as ritual vessels.

Dialogue I, 1960, by Adolph Gottlieb (American, b. 1903; A-KAG) (Figure 21) is not easily accepted. If it is not questioned as to "Why it is art," then the reaction can be that "A four-year-old could do that." Almost as large as the Pollack, there is a surprising amount of canvas untouched by paint. The stark white canvas forms a strong contrast for the writhing tangle of broad black brush strokes and for the two blobs of color above, one red and one black. While the free strokes and irregular circles might resemble a child's work, Gottlieb has purposefully worked this way. His work symbolizes what he considers to be universal ideas about our environment, expressed through contrast, such as activity opposed to rest. To some his work is reminiscent of the Oriental in its symbolism and in its asymmetrical balance of opposing forces. Done in 1960, the composition represents a third phase in this artist's abstract painting development. It represents a considerable amount of thought about, and experience in, art. The matter of whether it took a long time or a short time to do has little bearing on the artistic validity of the product. Simple though the composition is, the artist was faced with all the usual problems to be solved.

Robert Rauchenberg's Ace, 1962 (American, b. 1925; A-KAG)(Figure 22), is a "combine" which, because of size (ca. 9' x 11') and because of the materials used, often affronts many a viewer. Certainly the questions, "Why is it art?" and "What makes it good art?" are more than likely to be asked about it. In many ways what has been said about the Stankiewicz assemblage is applicable here. This too is composed with many cast-offs, some suggesting that their most recent berth was the gutter.

Ace is made of five separate panels which are unified by repetition of color and values and of areas as well as by textures. Each section has a definite relation to the whole. The oil paint has been applied freely and broadly and here and there allowed to drip. These drips definitely add to effects of space and texture. Besides paint many other materials were the artist's media: fragments of an umbrella, piece of clothing, crunched-up scrap of metal, a battered tin can, a much abused piece of corrugated box, part of a directional sign, and other such "found objects." One is reminded of the Severini collage of 1912 discussed earlier.

The viewer of Ace must first recover from the dual shock of sheer size and inventory of things used which are not paint. Once this combine is seen as a thing similar to painting (or to relief), each shape and color and texture takes on important, if new, meaning in the new context. One is forced to accept a bit of old unbrella cloth as more interesting and effective than if the artist had painted the illusion of it. In this context, just by contrast and juxtaposition, the paint, which has been spread, blended, and dripped, also takes on new meaning. The paint, as with each of the cast-offs, is seen in its own right as area, hue, and even texture.

Rauchenberg had the usual problems to solve and decisions to make. His solutions and selections have resulted in a harmonious whole which is intriguing in spite of its size and combination of illusion with reality. The viewer's attention is turned to the aesthetic structure as end in itself rather than to this as a means to something else. Like many an earlier and more traditional still-life painter, Raunchenberg has looked to his immediate environment--for him the city and its streets--for material with aesthetic value.

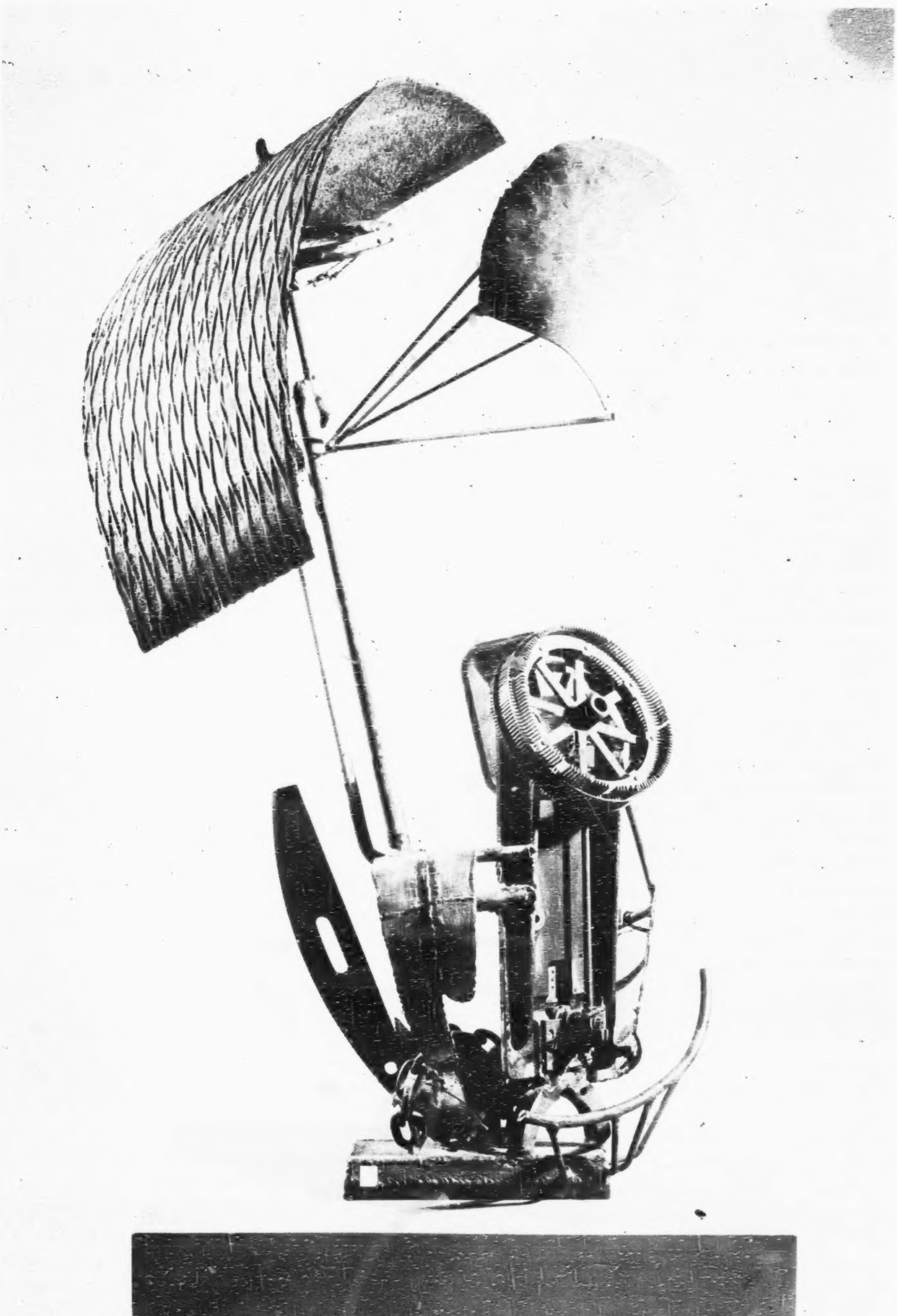

Figure 20 Courtesy: Albright-Knox Art Gallery, Buffalo, New York

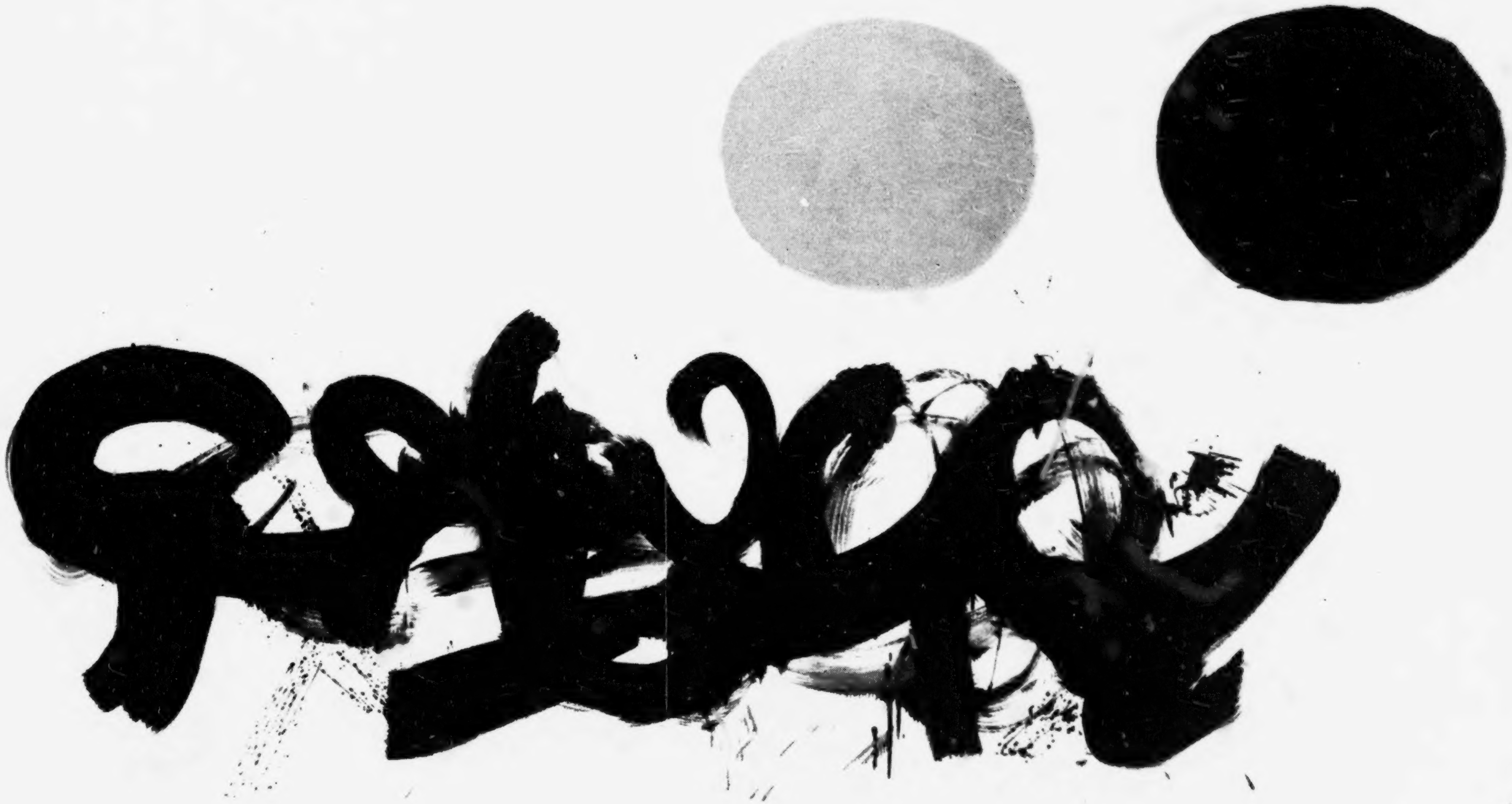

Figure 21

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

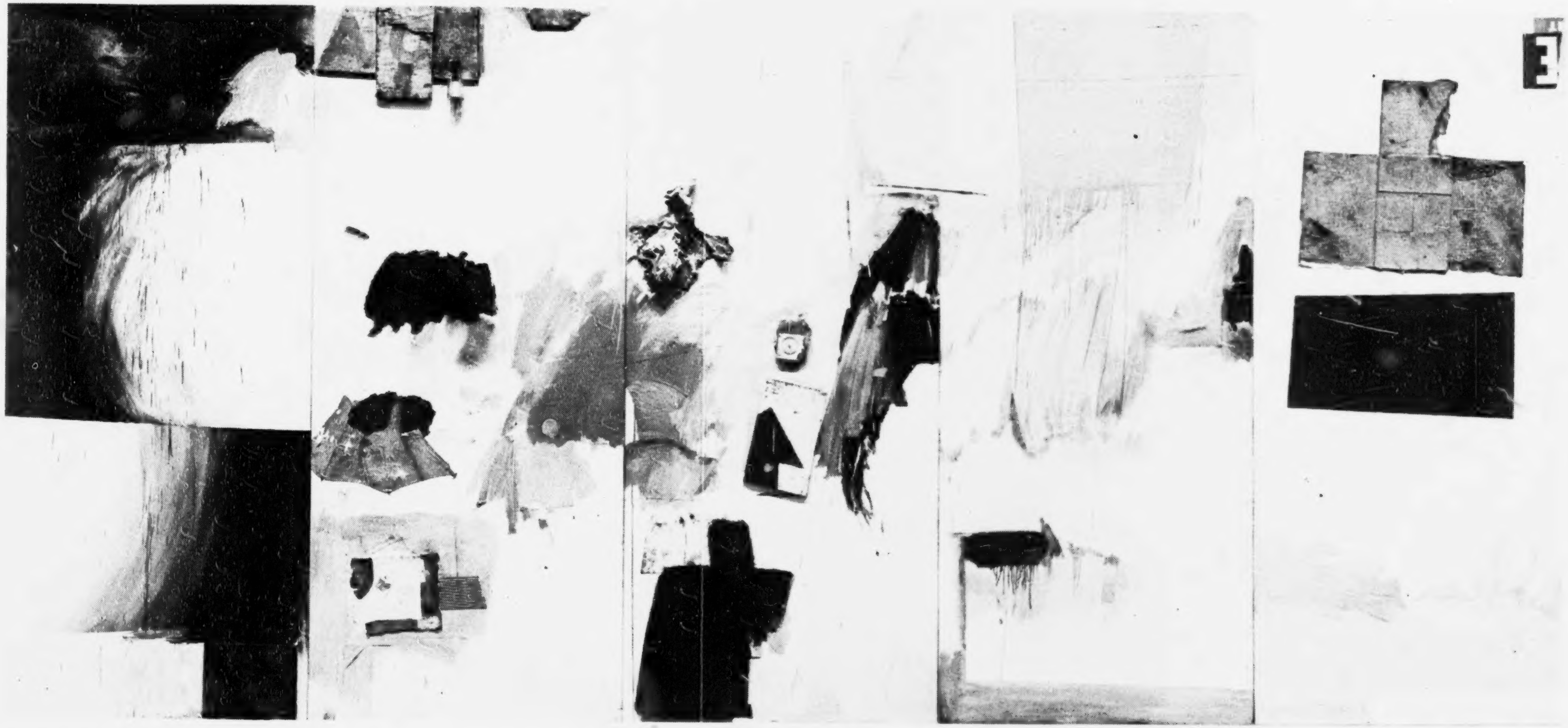

Figure 22

Courtesy: Albright-Knox Art Gallery, Buffalo, New York

The four examples just discussed are all works of art produced since 1952. However, even what might be considered traditional art and therefore acceptable by most gallery-goers, can raise the question, "Why is it art?" Such a bronze statue as The Age of Bronze, 1875-77, by Auguste Rodin (French, 1840-1917; A-KAG) (Figure 23) is not always easily accepted as art by the uninitiated.[25] The reason for this is that it is a male nude figure. In the context of our society such a subject is not easily included even under the heading of art. For many school children, The Age of Bronze, and many other nude statues, too, are sources of obvious embarrassment on a gallery tour. Even some persons among adult audiences have registered similar reaction though less overtly. The work calls for discussion to point out how over the centuries the human form has been revered as a source of beauty and has been a means of expressing ideas without attributing any individuality to the figures. The Greek athletes participated nude in the various contests at Olympia and Delphi. The Greeks revered the body, appreciating its strength and beauty of form and movement. They developed a set of proportions to represent the ideal human form. It was the ideal figure, not a portrait, that they made even to honor a particular athlete.

The Greeks used the human form allegorically and so did Michelangelo centuries later. Dawn and Twilight carved (1424-33) by Michelangelo for the tomb of Lorenzo di Medici in the New Sacristy of San Lorenzo in Florence, are in human form. Dawn is an idealized female nude and Twilight an idealized male nude. By means of their pose at either end of the sarcophagus, by their size and even their facial expression, the artist has conveyed these times of day; awakening and going to rest.

Rodin's The Age of Bronze is an idealized male figure which resulted from considerable study of the nude human figure in repose as well as in activity. The sculpture is intended to suggest man as he has arisen from the mud from which he was created. It is a human form which suggests not only awareness of its environment but awareness of the necessity to struggle with it. Rodin's choice of a male nude figure to express this idea was a logical one. The type of figure suggests the tradition of 5th century B.C. Greek sculpture as well as that of Michelangelo, both of which he admired.

The question, "Why is it good art?" is quickly and frequently asked, but is neither quickly nor easily answered. The discussion of each of the examples pertained to this question, too. A work of art is not selected or designated by any set of rules or points that one can check off and if the object has them all, it should be acquired and therefore is good. Selection of a work of art is made on the basis of years of experience with art and as the result of considerable (and continuing) study about art. One needs time to become acquainted with a work of art before one can judge. An object is selected as it seems to be a fine example of the artist's work, and, more specifically, often as a fine example of a particular phase of the artist's development. The real judge of an artist and his work is time. At one moment the artist will seem outstanding for his period and he may prove to maintain this position through the ages. However, many considered promising artists for their own time become lost, sometimes temporarily, sometimes permanently, in future developments. The same fate awaits art of the mid-twentieth century.

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[25] It was not cast until 1911 and is a third copy. See: A. C. Ritchie (editor), Paintings and Sculpture in the Permanent Collection, Buffalo, N. Y.: The Buffalo Fine Arts Academy, Albright Art Gallery, 1949, pp. 146, 147 (illus,) and 202.

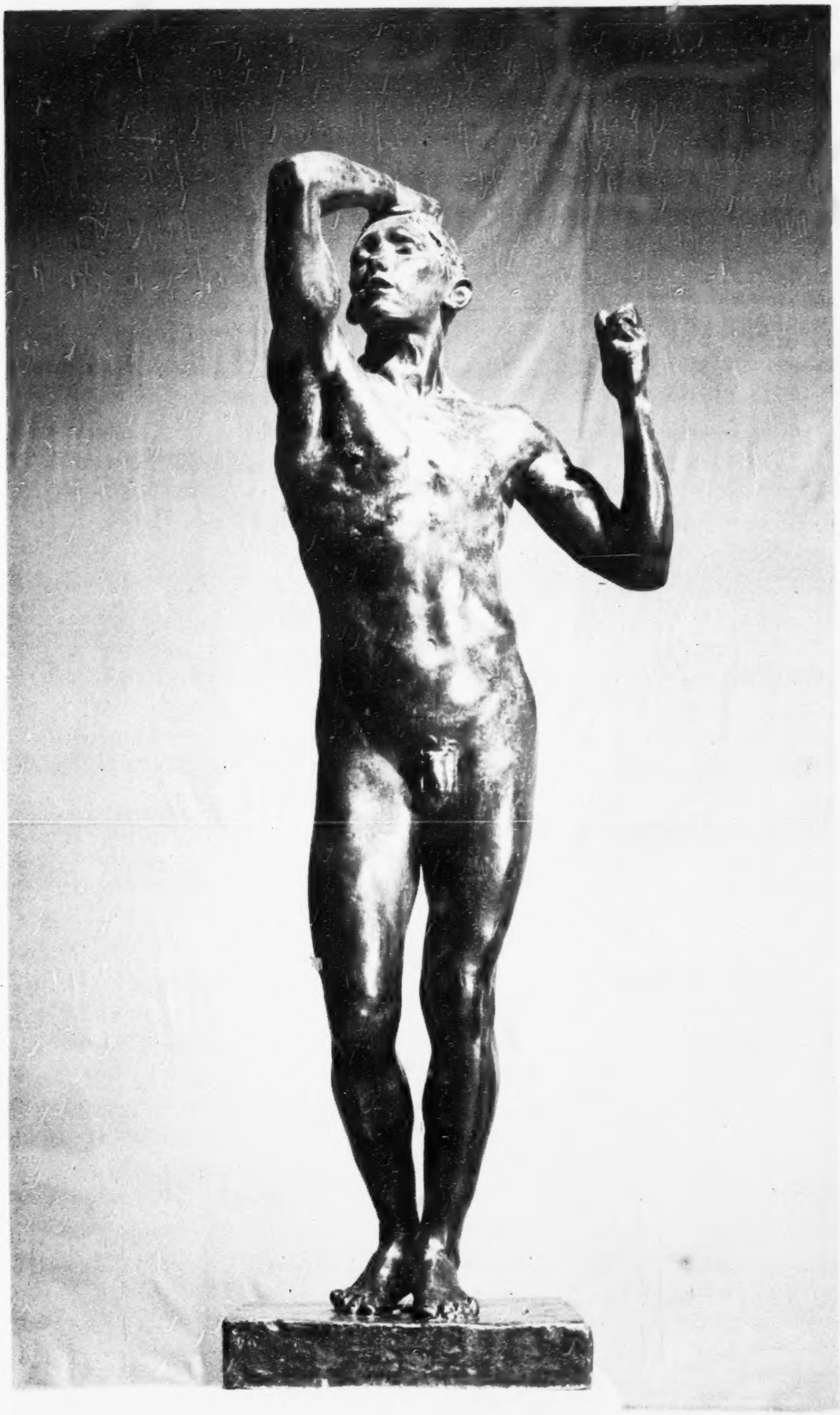

Figure 23 Courtesy: Albright-Knox Art Gallery, Buffalo, New York

III. THE ART TEACHER FUNCTIONS AS ARTIST

Another avenue to appreciation, which an art teacher could use, is creative art activity in the studio. It is one thing to look at a work of art, to experience it visually and to expand on the observation with pertinent reading indicated by the clues within the object. It is quite another thing to cope with the problem of creating a relief or a tempera panel (or an oil painting) or a mosaic.[26] Only by this means can the student realize how certain effects that he sees, as for example color in painting or shape in sculpture, are achieved. He can learn something of the possibilities of materials and tools as well as their limitations. While such a method as this might not be possible or even feasible for all students, at least the opportunity ought to be made available.[27]

Certain problems immediately come to mind regarding this method for use in secondary school. Perhaps the first is the crucial one of the time element. How much can be accomplished within the length of a class period according to the number of class meetings possible during a school year? Only the teacher can judge fairly on the basis of training and experience, what adaptations could be made effectively and if the opportunity should be available to all students or to a limited group.

Another equally important consideration is should the activity be one of copying a work of art in order to master a technique, or should the activity be creative, where the student chooses his own subject and develops it within the limits and possibilities of the medium chosen and techniques decided upon? Would the copying be from an original work of art or from a reproduction?[28] The answers to these The answers to these questions cannot be made without considerable deliberation.

There are considerations for and against the practice of copying from a work of art to gain technical knowledge and experience. One problem is that the secondary school student cannot understand the full implications of the subject of an old master because it is so intimately tied to the period and personality of the artist. It is very difficult, if not impossible, for a person to relate fully to a time earlier than his own because the gulf is too great. The handling of the materials and techniques would result in a very superficial copy of the original without understanding of, or relation to, the meaning of the subject.

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[26] Munro, Art Education, Its Philosophy and Psychology. New York: Liberal Arts Press, 1956, p. 4. Thomas Munro states that aesthetic experience and the appreciation of art are not just passive, but also come from activity and practical use. He advocates that one must experiment with various materials and instruments of art.

[27] Taylor, op. cit., p. 69. Taylor has indicated that knowledge of materials and techniques is pertinent to understanding the differences among the arts as well as to understanding the content. Through such study one can more fully enjoy and appreciate works of art.

[28] See Kenneth Marantz' chapter on reproductions and their limitations.

In favor of copying it is well-known that many a reputable and famous artist has launched himself by means of copying works of other, and perhaps earlier, artists.[29] One thinks of Rembrandt and his pupils, of Leonardo da Vinci and his master, Verrocchio, and of the 19th century American artists on their European tours. It cannot be denied that copying is an age-old way of learning in all areas of human activity besides art.

The creative approach is an important one for the secondary school student.[30] On their visit to an art gallery, one of the things that seems most fascinating to this age student, and especially to those with the least experience in art, is how the work of art was done--what materials and what technical means were used by the artist. It is this aspect which seems to give more validity to the work of art than any others for the secondary school student. The elements (color, line, and others) seem to have real meaning for the students because these relate to their younger days of art experience or to their immediate experience in the studio. In any event they just seem fascinated with learning how something was done. Perhaps it is a reflection of the mid-20th century and the interest that exists in materials and techniques for other areas than just art. Developments in science have made many new materials possible and these in turn have provided many new techniques. To think that art and interest in the materials and techniques of art, have not been stimulated accordingly would be rather unrealistic.

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[29] Janson, op. cit., pp. 14-16

[30] Munro, op. cit., p. 207. "Some of us favor a close relation between art appreciation and the practice of art, while some would conduct them separately."

Ibid., pp. 8-9. In this section Munro makes clear that during adolescence, interest in art subsides or is even lost. The adolescents who do maintain an interest need an art activity that is serious and not play, an activity that will instruct them and help them to express their own ideas creatively and in an individual manner.

WHAT IS RELIEF SCULPTURE?

It is one thing to look at a relief and to visually, and in a tactile way, too, if permitted, experience it as shapes and textures. It is quite another thing for a student to create a relief in some materials like wood or stone or even plaster and thereby become truly cognizant of problems relating to materials and tools to produce the desired result. The student should acquaint himself with the possibilities and limitations of wood, stone or plaster. He should also become acquainted with the possibilities and limitations of the necessary cutting and carving tools and abrasives and polishers, If the student can master these technicalities to some degree, he can make a relief sculpture with subject significant to him.

If the student were to work from a photograph or other reproduction of an historic relief, many additional problems would arise from unfamiliarity with the subject and aim and these could unduly complicate the process of attaining the goal. To have worked out an original idea in terms of relief sculpture, learning how to manage the raising or lowering of surfaces, the importance of background, of texture, or line (or even the lack of line), the importance of size and proportion, cannot help but increase the student's understanding and appreciation of this area of art expression. The question of whether or not a work of professional quality is produced seems quite beside the point. The point is to effectively supplement the student's observation of art and his study of art history to gain appreciation.

WHAT IS PAINTING?

While the paintings studied were on the one hand a tempera panel and on the other, an oil painting, the use of poster paints or of any other watercolor medium can pose problems common to all painting. The problems of hue, value, and intensity, and how these relate to area, and/or shape and space, have to be solved by any painter. After all, painting is essentially color (pigments), regardless of medium, on a surface.

It does not seem illogical, or even impossible, for a high school student to do a small tempera panel of any subject that might interest him. As in the case of the relief project, the important thing is to become familiar with the materials, their limitations and possibilities,

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[31] Kuh, op. cit., pp. 70-82. Here is a discussion of how art varies according to the tools and materials which can both limit and stimulate the artist. Each form of the visual arts (watercolor, oil, fresco, sculpture) differs from the others because of this.

and with the various tools required. Much has been written on the tempera technique of the old masters. For a student to read a translation of Cennino Cenni's detailed description of the problems or to read Thompson's modern account of the subject provides great insight historically as well as practically.[32] In this do-it-yourself age, the old tempera technique is an excellent do-it-yourself project. The student can learn to prepare his own panel, covering it with gesso. He can go on to the cartoon stage with silver-point, go on to the underpainting and follow this with the attaching of the gold leaf and the painting in of the areas requiring descriptive colors. The tempera paint he can mix for himself, combining the pigments and eggs in the manner still used today as prescribed centuries ago. If the student, perhaps the tempera painting of such a contemporary artist as Andrew Wyeth can offer his encouragement and inspiration for relating his own experience and ideas to the medium.

WHAT IS MOSAIC?

Of all the arts of the past, the mosaic technique seems to be the one least exploited today, except in the case of the amazing and monumental use of it in contemporary times by Juan O'Gorman in Mexico City at the University.[33] Once again, mere looking, supplemented by reading, can convey only limited information and understanding. Mosaics can be either quite realistic, or else abstract, or completely non-objective.

The mosaic tradition is a long one. The earliest Greek mosaics were made of small colored pebbles fitted together in cement-like materials to form floor decorations. In later classical periods, the mosaic was made of tesserae, cut pieces of colored stone, fitted together. In medieval times, stone tesserae were supplemented by pieces of glass and glazed terracotta. While the earliest mosaics were truly mural decorations, related two-dimensionally to wall and floor surfaces, later times have used the technique to reproduce paintings of a very photographic nature.

It is pretty evident that the high school student will be more appreciative of the ancient mosaic if he learns how to put one together, meeting the limitations and exploiting the possibilities of color and texture of materials selected to express his own idea.

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[32] Thompson, op. cit., pp. 30-32.

[33] E. McCoy, "Mexico: The Mosaics of Juan O Gorman" in Arts and Architecture, 81, February, 1964, pp. 18-20+.

IV. THE ART TEACHER FUNCTIONS AS CURATOR

If the secondary school student is to arrive at any understanding and appreciation of art, it seems only logical that art must become a more familiar and vital part of his surroundings. To study art as a classroom discipline is not enough because art is then thought of as a subject and nothing more, without any carry-over into life beyond the classroom. Contemporary mass media--TV, magazines of all sorts, and newspapers--are increasingly bringing art to all who look at and read them. In addition, museums and galleries are not only increasing in numbers; but their activities and attendance are rapidly increasing, too. Museums are reaching a broader sampling of the public than ever before. Art is becoming a vital part of the contemporary environment.

The art teacher has a ready-made audience for which much can be done in addition to classroom courses on art. While each school has its own peculiar problems and limitations, this should not stand in the way of making art experience a vital part of the school. There are ways to arrange for art exhibitions. It is not at all necessary for the exhibitions to be composed merely of reproductions of art. With some investigation of local, state, and of national resources, a teacher can obtain original art objects to display, such as paintings (oil, watercolor) drawings, prints (lithographs, etchings) and small sculpture. The borrowing requires assurance of protected and suitable display areas and could involve considerable correspondence and even necessitate considerable expense. If the teacher is convinced that it is worthwhile, all these factors can be arranged for and the difficulties of budget surmounted. The teacher must have sufficient foresight; conviction and ingenuity to achieve this goal which is far from an easy one.

It is one thing to go to a museum or a gallery for a visit to study original art objects for an hour or two, but it is quite another thing to have contact with an art object daily over a period of time. Concentrated guided study obviously reveals much, but daily encounter enriches and enlarges the experience. The prolonged presence of the object offers opportunity for research regarding it; it offers original source material for the student dealing with similar problems in the studio; it can be there for its own sake, merely to be enjoyed. Public schools which have displayed original art objects have found the pupils exposure leading to an interest which has been carried home; and the parents have consequently become involved with the experience, also.[34]

To be successful, the display of art objects should be made in as central a place as possible. It is conceivable that corridors, the library, the cafeteria, and any large and suitable activity room could be made use of, perhaps even adapted to, display of works of art. A suitable length of time for an exhibition is two to four weeks. This would allow sufficient variety during the school year.[35]

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[34] e.g., public schools, in Hamburg, Erie County, N. Y.

Interested colleagues, students and even parents could join the art teacher in this exhibition project. If it seems desirable to have explanatory material with the exhibition, then why not turn this part of the project over to the students in the art club or to any other students who might express an interest. The more who share in this all-school project the more effective it will become, but with subtle guidance weighing heavily on the teacher. The art club, or other students, might even help plan the exhibition program since their involvement and interest is bound to infect their fellows. Even so, the main responsibility lies with the art teacher as inspiration, guide and resource.

There are many sources to turn to for the borrowing of art objects. An obvious one might be the art gallery in the area, especially if that institution has a program of lending and renting art objects.[36] Another local source might be the professional artists themselves who might be persuaded to lend their work to a school. Increasingly, there are state art councils who could help a school with the matter of original art for display.[37] There are national organizations like the American Federation of Arts which have art exhibitions for school display. The sources which are already numerous will continue to develop and they are already being used by many schools.

Another source for aesthetic experience is in the natural or non-man-made objects: shells, leaves, driftwood, stones. Many, many things that are seen everday are often overlooked because of their familiarity. A second look and particularly one extended over a period of time will effectively demonstrate or reveal qualities often thought to be limited to man-made art objects alone. There are countless examples in the history of art where artists admit to the importance of studying their environment closely. Henry Rousseau Le Douanier picked up leaves around Paris because their vein patterns intrigued him; and he also studied in the botanical garden and zoo, finding much pertinent to his interests.[38] Contemporary sculptor Seymour Lipton does the same thing. In shells, and curled-up leaves, and other natural forms, he finds inspirations which evolve into the imaginative and convoluted metal sculpture he creates. If it is possible to enjoy the beautifully formed , if abstract, shapes of a Brancusi head carved in marble, why cannot a beautifully simple stone, round or flat, smoothed and formed by the erosion of the ages, rich in its own color, texture and shape provide a parallel aesthetic experience?

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[35] See: Kenneth Marantz paper, "Indecent Exposure," in the research journal of the N.A.E.A., Studies in Art Education, VI, 1 (Autumn, 1964) pp. 20-24.

[36] If the local gallery receives public funds for education, including work with schools, and does not provide material for exhibition, the teacher's interest in, and need for, such material will be significant.

[37] e.g., The New York State Council on the Arts has been preparing exhibitions of original art for school display in New York State.

The school environment can be enriched by secondary art sources. High quality color reproductions of paintings, drawings, mosaics are increasingly available.[39] Reproductions lend themselves to classroom display. There are also available a number of small three-dimensional reproductions of sculpture which are fine for both display and study. And, of course, there are excellent photographs available of buildings and sculpture, too.

These reproductions and photographs can help supplement the curriculum for other subjects than art. A French class can profit by learning about French art. Leonardo da Vinci has much to offer to a biology or even a botany class. The applications are many and the art teacher can guide fellow teachers to much interesting art material supplement classroom study of history and social studies, music, drama, and literature as well as art, the languages and science. Earlier study of the original art object has demonstrated how the art object is a mine of information. Other areas than art should then profit from this, also. Since art and the history of mankind, past and present, are inextricably entwined, the logic of using this material seems obvious.

It is a rare school which does not have a library. Here, also, the art teacher can stimulate the cultural environment. Books on art seem to be mass-produced these days, and are generously filled with reproductions, and often with quite respectable color plates. It seems fitting that the library be encouraged to collect as wide a variety of books on art as possible: histories, monographs and criticism. There are many art periodicals which a school library should have. While these sources naturally enhance class study, they also would be at hand for more leisurely use. Secondary school students have time in the library and subtly guided browsing could be most enjoyable and profitable. Homerooms, used as study halls, often have book shelves; and here , too, art books could be placed for reference and browsing.

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[38] Daniel C. Rich, (in collaboration with the Art Institute of Chicago) Henri Rousseau, New York: The Museum of Modern Art, 1942, pp. 14-19 passim.

[39] See the chapter by Kenneth Marantz on reproduction of art.

It is not unusual for an art teacher to be called upon to provide a program for all-school assemblies. The film on art can be useful for these occasions. While there may be local repositories--public library or university--for films, it is advisable to contact as many film companies as possible to obtain listings of films on art, with running time, rental procedure, and other pertinent information, including the possibility of preview. Although some films on art might be criticized for concentrating on details of a work, rather than on the total object, at least the student's experience has been expanded and a bit of tasteful focusing can have its merits. The range of films on art covers all periods and all media. While there are many on "how to do" a technique, this is not the sort of film being referred to, though it has a place in the art studio. If a student cannot actually watch Seymoor Lipton at work, then the film about him presents many examples of his works and clearly shows the techniques he has developed for his metal pieces. Not many can pay a visit to Picasso, but a film is an admirable substitute. Eventually many will get to see the old cathedrals; but meanwhile, a film will bring them somewhat closer to reality.

CONCLUSION:

The material discussed regarding the four pedagogical methods has been dealt with to make clear certain points. It is important to consider the art object as an art object--a painting, a sculpture, etc.,--in addition to its content. In some teaching of art appreciation, there seems to be undue emphasis on content as though nothing else ever concerned the artist. In this approach, one tends to forget that the artist was first a painter or sculptor who had an idea to express either for his own sake or to meet the needs of a patron. Meaning and historical significance also result from the materials and techniques. The materials and techniques, the recognition and understanding of these, are clues to many facets of the art object which in turn relate it to the flow of development of art. Through this approach and the actual grappling with techniques and materials on the part of the student, it would seem logical and possible that the student would develop a sense of values and a body of knowledge that would lead to an understanding, and therefore, to an appreciation, of art and allow him to approach art with an open mind.

Thomas Munro has emphasized the importance of creating a lasting interest in all students, their enjoyment of old masters as well as their own creative art activity is important. In fact, all this should be a continuing and developing thing through school and into adult years.

If the art teacher could make art experience a vital force in the school environment, the secondary school students could develop a greater sensitivity for the aesthetic qualities that exist in everyday objects as well as in art objects. With so many encounters and experiences with art, almost daily, in school surroundings, it is feasible to expect that eventually the student could take a more responsible role as a citizen toward his community. As he becomes a taxpayer, the former student, exposed to art, ought to be able to give such as the building of a new school and plans for urban renewal, conscientious consideration. His knowledge ought to help raise the standards. Lack of public concern and seeming general indifference has produced many unfortunate and costly structures. Public school programs at the secondary level are faced with a real challenge. The challenge asks for a broad art appreciation program which also includes something beyond the scope of this chapter, namely architecture and all its implications for the responsible citizen.

ILLUSTRATIONS

Figure Number:	Title:	Credit:
1	Akhenaten Worshipping the Sun, 1380-1362 B.C. Crystalline marble, 20" x 29," depth 4".	Albright-Knox Art Gallery, Buffalo, New York
2	Madonna and Child with Angels: Master of the Griggs Crucifixion, Italian, active 1410-40. Tempera on wood, 45" x 22".	A-KAG
3	The Coming Storm, 1878; George Inness, American, 1825-1894. Oil, on canvas, 26" x 39".	A-KAG
4.	Numbers in color, 1959; Jasper Johns, American, b. 1930. Collage with encaustic, 66$^{1}/_{2}$" x 49$^{1}/_{2}$".	A-KAG
5	Still Life Number 20 (door closed) 1962; Tom Wesselmann, American, b. 1931. Construction and Assemblage, 48" x 48".	A-KAG
6	Still Life Number 20 (door open)	
7	Still Life, Abraham van Beyeren, Dutch 17th. Century. Oil on oak panel, 44$^{3}/_{4}$" x 33$^{1}/_{2}$".	Worcester A Museum, Worcester, Massachusetts.
8.	Music and Literature, 1878; William Harnett, American, 1848/54-1892. Oil on canvas, 24" x 32$^{1}/_{2}$".	A-KAG
9.	Pasteque et Fiasco, 1912; Gino Severini, Italian, b. 1883. Collage, 31$^{3}/_{4}$" x 39$^{1}/_{2}$".	A-KAG
10	Two Dancing Figures, 1954; Lynn Chadwick, British, b. 1914. Iron and Composition stone, 71" x 43$^{1}/_{2}$", depth 24".	A-KAG
11	Reclining Figure No. 1, 1959; Henry Moore, British, b. 1898. Bronze, 56$^{1}/_{8}$" x 76".	A-KAG

Figure Number:	Title:	Credit:
12	St. Gorgon; French, 1480-1520. Polychrome on wood, 5'6" high.	A-KAG
13	Winged Genius; Assyrian, 883-859 B.C. Alabaster, $93^{1}/_{4}$" x $52^{1}/_{2}$".	W.A.M.
14	Nude Figure, c. 1910; Pablo Picasso French, born Spain 1881. Oil on canvas, $38^{1}/_{2}$" x 30".	A-KAG
15	Water From the Rock, 1961-63; Richard Anuskiewicz, American, b. 1932. Oil on canvas, 56" x 52".	A-KAG
16	Vine rinceau with Two Peacocks, Antioch (Daphne) ca. betw. 526 and 538 A.D. Mosaic, 46" x 150".	W.A.M.
17	Yellow Christ, 1889; Paul Gauguin, French, 1848-1903. Oil on canvas, $36^{1}/_{4}$" x $27^{7}/_{8}$".	A-KAG
18	Synchromy to Form: Orange, 1913-14; Morgan Russell, American, 1886-1953. Oil on canvas, 11'3" x 10'3".	A-KAG
19	Convergence, 1952; Jackson Pollack, American, 1912-1956. Oil on canvas, $93^{1}/_{2}$" x 155".	A-KAG
20	Our Lady of All Protections, 1958; Richard Stankiewicz, American, b. 1922. Iron and steel, 52" high.	A-KAG
21	Dialogue I, 1960; Adolph Gottlieb, American, b. 1903. Oil on canvas, 66" x 132".	A-KAG
22	Ace, 1962; Robert Rauchenberg, American, b. 1925. Assemblage in five panels, 108" x 140".	A-KAG
23	Age of Bronze, 1875-1877, cast in 1911; Auguste Rodin, French, 1840-1917. Bronze, 72" high	A-KAG

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II. See Chapter VII with its bibliography by G. Stephen Vickers.

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Gallery Trip

The following discussion took place in the Columbus Gallery of Fine Arts. The author and five sophomore girls from Arlington High School participated. The students had had little experience in art and little experience with an art gallery--all of which contributed to the kind of response that they made, some participating more than others. In fact, while one girl was not very responsive, her interest was definite; afterwards she mentioned that the next year she was going to take art which was one reason that she had volunteered. After the discussion, two of the girls stayed on to look around the Gallery on their own since they were not very familiar with it.

The purpose of presenting this gallery discussion is to demonstrate to a teacher how study of art objects in a museum setting can be a dialogue rather than a lecture technique. The more the students become actively involved, the more they will maintain an interest and will benefit from the experience. However, teen-age students are not as ready to talk as the younger ones; and the task for the teacher is that much more difficult.

In the course of the discussion, aesthetic elements and techniques as well as religious and historic significance were considered so that the students would become aware of the several aspects of an art object. Since there was no documentation, that aspect was, of necessity, omitted. The discussion wove back and forth according to the girls responses to the questions posed. The discussion makes clear two things. One is that the girls experiences with art were limited, and the other is that they were not used to looking at original art objects and to thinking about the significance of what they were seeing. This second result was indicative of an approach to art limited to identification of subject matter coupled with information provided by the label.

A discussion of: Madonna and Child with St. John
Italian, 15th century (p. pseudo
Florentino)

CBJ: The first question I want to ask you is what do you see? Do just look at this for a moment, and then tell me what you see and then from that we can go on. Anyone?

Student: It just looks like what it says.

CBJ: What is that?

Student: Well, it just looks like a Madonna with a child and another child.

CBJ: Can you think of another name for what you're calling the Madonna? What would you call the person?

Student: Mother. . .

CBJ: Mother and. . .

Student: It just looks like a madonna though.

CBJ: Yes, but it's a mother and. . .

Student: Madonna (laugh).

CBJ: And two children. That we can begin with. Now, why does it seem to be a madonna?

Student: Because of the halo. . . .

CBJ: All right, you have haloes. Do you notice this(pointing to the three haloes); are they the same:

(pause)

CBJ: Joan, . . . are they any differences among the haloes?

Student: Yes.

CBJ: O.K. What are the differences, Linda?

Linda: Ah, well, the mother's has two of them (haloes), it looks like.

CBJ: Maybe like a double row? What about this one?

Student: It has red in it.

CBJ: It has red in it: Does the red do anything more than just be red?

Student: The people are important.

CBJ: All right. Anything else?

Student: It looks like the gold to me (referring to the background)

CBJ: Right! Now it should. We'll come to that in a moment. What else do you see in this? What would you call this (Pointing to the panel)? Sculpture?

Student: Painting.

Student: Painting.

CBJ: Painting, all right. What kind of paint do you think is here?

Student: Oil.

CBJ: It reminds you of oil paint, all right.

Student: Can it be a tapestry?

CBJ: Well, you see it isn't the surface you see in most paintings, don't you?

Student: Yes.

CBJ: Now, does this look like a paint (pointing to the gold leaf background)?

Student: It's wood.

CBJ: All right. The whole thing is on wood. This is a kind of paint, but not oil paint. We'll talk about it in a minute. How would you describe this color?

Student: Purple or is it gold?

CBJ: Well, the gold. You said it; you have the gold color. Now, was that done by the brush?

Student: It doesn't look like it.

CBJ: No?

Student: It looks like it s chiseled.

CBJ: All right, it has been worked--pressed in. What would you say was the main thing in this picture? Would you say color was important, Marilyn?

Marilyn: Well, it is when it comes to the red.

CBJ: All right, red is important. It shows us the cross here and the haloes. What else is important about color?

Student: With the halo like that over the Mother. . . .

CBJ: Right. You see the figures as a result of color, don't you?

Student: They look flat.

Student: Flat.

CBJ: They seem more flat, don't they. There's really very little shading to show up more than just where the eyes or something else begins or ends. What would you call this color of Mary or the Mother's cape?

Student: It's black.

CBJ: It's very dark, isn't it?

Student: Oops!

CBJ: This isn't a very fair question, because it is a color that has darkened, and was originally blue.

Student: It's blue?

CBJ: It's probably blue originally and according to the kind of pigments used, they have blackened over the centuries.

Student: Oh.

CBJ: Certain colors don't change. The red doesn't very much. The white hasn't nor the brown tones. But some colors are what we call 'fugitive.' They change. They don't keep their color. Would you say then that color seems to be the improtant thing in the picture?

Student: Yes (hesitantly).

CBJ: It seems to be as we said, it has indicated the figures, clothing. Would you say this background color seems important?

Student: Yes.

Student: Yes.

CBJ: It does. Is there anything there that you would call lines that seem important?

Student: Yeh, the halo. . it brings your eye up to the other halo and . . .

CBJ: The edges of the halo. . .and what else do you notice? (Laughter)

CBJ: Would those suggest lines. . these groups?

Student: Yes.

CBJ: You do with folds, gowns, and veils. We have color that suggests shapes. We have lines that help to describe but. . . I think we all said, or seem to agree, that the figures really seemed more flat than they did full round. Do you have any sense of real space, depth, in this picture?

Student: No.

Student: No.

CBJ: You don't do you? The gold background tends to keep it flat. Well, this is tempera paint. Have you heard of tempera paint?

(The students hesitate).

CBJ: Do you know what it consists of? What makes it different than oil? Oil is oil paint because of the oil medium.

Student: No.

CBJ: Anybody?

Student: Isn't it easy to clean with water?

CBJ: It is.

Student: This is a water base, isn't it?

CBJ: Well, it does have water with it, but the real base that makes it possible to clean easily is the egg yolks. It gives it a hard. . a very thin, fine paint. Look at the thinness of the veil. It can be transparent or built up so it's dark and thick. Now, you notice some details, but they re not very many. Would you say there are a lot of free brush strokes? (Heads shake "NO.") Now, first we've been talking about gold because it is gold. It's gold leaf attached to the panel with pressure so it will hold in place and since the panel was prepared to receive it and the artist would work into it as you ve been noticing. . . you called it carving, you have been using all sorts of terms to suggest what you were seeing. . . and it remains shiny bright because gold just is not fugitive as we saw in the dark cape. What is the idea behind the halo? Why do we include halos in a painting such as this?

Student: Probably just to show that they're special people. They're not ordinary people.

CBJ: All right. That is correct. Now what can the halo suggest?

Student: Holiness.

CBJ: Holiness. What else?

Student: Pureness.

CBJ: Yes. What do they use gold for?

Student: It glows.

CBJ: Yes, the idea of glowing, light, spiritual light. And the whole background then becomes light, doesn't it , as we see in terms of this gold surface. Do the lines have any meaning then?

Student: It looks like the light.

CBJ: Yes, perhaps the rays of light. Now are there any other things we haven t discussed in this? We mentioned, in general, the figure of Mary and the fact of the two children. What about them? Why the cross on this halo and not on this halo? Who are these?

Student: Infant Jesus.

CBJ: Jesus with the cross in the halo. What's he have in his hand?

Student: A bird.

Student: Bird.

Student: It's a little bird.

Student: It's a stick.

CBJ: Well, we just see his beak and his tail. What about this child here?

Student: It's St. John.

Student: St. John.

CBJ: St. John. How do you know?

Student: The cross (referring to the slender one the child is holding).

Student: There's a cross.

CBJ: The cross. What else tells you?

Student" It's right there. (Laughs, because she is reading the label).

CBJ: But why, why could we put this label on?

Student: The Child wears white.

Student: It is Christ.

CBJ: All right. Anything else? The Child has a little white garment.

Student: The other child wears fur.

CBJ: How do you describe his gown of. . .

Student: Fur.

CBJ: Fur. What do you know of St. John?

Student: He lived out in a desert or something.

CBJ: Ah, in, in the Biblical text, it talks about his wearing a hair shirt. . a garment made of camel's hair. So we can say that is the Infant Jesus and St. John because of these symbols (points to all of them). Now the bird. If you were to look this up, you would find that often the Child was shown holding a Goldfinch because Goldfinches, according to legends and perhaps reality, are associated with thorny bushes and things of this kind which would mean what then? What would be the point of this bird?

Student: Crown of thorns.

CBJ: Yes, the idea of the crucifixion of the later life of Christ. This refers to the later life of St. John who did wear a camel's hair shirt not when he was little, but when he was an adult. Would you say this was based on the idea of real people or do they seem to be symbols?

Students: They're sortof symbols. An ideal child here and here (pointing). Would you say the Mother is young or old-looking?

Student: Young.

Student: Young.

Student: Young.

CBJ: All right, we have then an idealization of this group. It suggest real people, but a lot better than ordinary. It represents the time when this was painted: when they made the subjects like Mary and Jesus and St. John look like real people, but special. We have a humanistic expression which is what period in history? Does anyone know anything about history?

Student: Just before the Renaissance.

CBJ: Just at the time of the Renaissance.. So what century would this have to be without looking at the label?

(Pause)

Student: Fifteenth.

CBJ: The Renaissance (laughs) generally begins with the fifteenth century. If you notice on the label it say pseudo. P. for painter, Florentine. . tino. It just means some Italian painter working in this fifteenth century style, not a great master. One who knew the early styles, the style of the fifteenth century is reflected here. Anything else you notice?

Student: Does that mean it was painted recently?

CBJ: It means it was painted sometime during the 1440's to 1480's, so it would be. . .

Student: But it said pseudo. I thought it meant false.

CBJ: No, it was just some Italian who is working in the manner of a Florentine, I think is the meaning of this. Do you notice how the surface curves out on this.... What about the shape?

Student: It looks like a picture.

CBJ: Yes.

Student: It looks like a window in a church.

CBJ: And it's not rectangular. It's curvy. What could this have been part of. . .

Student: A church window, like a stained glass window or something.

CBJ: Well, of course, they were in churches, but stained glass windows were to let in light. What else did they have. . .

Student: It looks like it could have been on the altar.

CBJ: Yes, here we have a section of the altar piece without whatever original framing it had. All we see now is this section. Are there any other questions?

(Pause)

CBJ: Anything else you notice?

Student: It looks like everything is drawn like oval.

CBJ: There is a certain repetition in a painting. And is this good in a painting?

Student: I don't think it is.

CBJ: What do some others think?

Student: I do sort of, because it carried your eye around the picture.

CBJ: All right. And. . .

(Pause)

CBJ: Well, is each thing exactly like the next?

Student: No.

Student: Hhhmmmhhmmm

CBJ: Is there anything that looks exactly like the next?

Student: Faces. . .

CBJ: Well, even they're different, aren't they?

Student: Yes.

CBJ: These line patterns perhaps. Well, they do suggest a type.

Student: The mouth. They look a lot alike.

Student: The eyes.

Student: The color of the light hair.

CBJ: Well, yes, that is repetition, isn't it? All blond or light brown.

Student: The fingers aren't similar and. . .

CBJ: No. The minute you begin to compare, you begin to see that there are differences even though you might at first glance think everything is quite the same (student laughs). So this would help that interest you felt was necessary, yet you have something that keeps it harmonious. (Slight pause). Any other questions or comments? (Pause). How do you think one could arrive at this idea that this is fifteenth century Italian possibly, in Florence? Supposing you just found it somewhere, no labels, no nothing.

Student: The style of the painting.

CBJ: Yes, now, what do you mean when you say the style?

Student: The style of that period. The way they had of painting.

CBJ: All right. The way they had of painting. Would this have anything to do with the kind of paint they used?

Student: Yes.

CBJ: All right. Kind of paint. What else?

Student: The way they use it.

CBJ: The way they use the paint. Umm. . what else?

Student: The color.

CBJ: All right. And you were noticing some faces before. And it would be interesting to compare these facial renderings with other paintings of the time and see what they came closer to. Do you know of any artists in this fifteenth century period in Italy? Well, sometime you look into a book that covers that period. You ll find things that will remind you of this expression, facial type as we find it here. This is the way you would go about it, by comparing with what you have in the panel with what you see being done in Italy during the time you think this might have been done.

Throughout this dialogue, which lasted about twenty minutes, the students were actively involved. They appeared to get new insight about looking at a painting, if for no other reason than that they answered the questions posed. They were made to draw upon their own knowledge and experience. They had come to the gallery trip without any indication of what they would see in particular, just that they would be talking about some paintings on view. By means of guiding questions, they were able to supplement what they were seeing and to end up with some information which was dependent upon looking and thinking rather than upon reading or listening, which become substitutes for looking. If one is going to merely read about art, a description of an object, then what is the point of bothering to go to a gallery?

Chapter VIII

SUMMARY, EVALUATIONS, CONCLUSIONS

David W. Ecker

Objectives

The objectives of the project were (1) to produce not less than eight correlated studies focused on some of the conceptual and operational problems involved in future research and development activities in the area of art appreciation in the secondary schools, and (2) to evaluate the utility and productivity of such short-term research in confronting developmental problems in this emerging area of concern.

Procedures

To accomplish the first objective, a six-man research and development team was assembled by the project director, David W. Ecker, art educator, The Ohio State University, to work on the campus of The Ohio State University during the summer quarter of 1965. The individuals brought together represented a wide range of interests and talents but had as a common concern the improvement of teaching of art art appreciation at the secondary school level. They were: Charlotte Buel Johnson, curator of education, Albright-Knox Art Gallery, Buffalo; Vincent Lanier, art educator, University of Oregon; Kenneth Marantz, art instructor, University School, University of Chicago; Robert Saunders, supervisor of art education, State of Connecticut; Philip G. Smith, philosopher of education, Indiana University; and G. Stephen Vickers, art historian, University of Toronto. Glenn Patton, art historian, The Ohio State University, acted as major consultant for the project.

By means of small group and team meetings, discussions with consultants, and individual and joint research efforts, coordinated studies were produced which addressed themselves to some of the main conceptual problems involved in the teaching of art appreciation. The basic hypothesis of the project was that these problems could be dealt with effectively by a concentrated effort of specialists working together, and the basic assumption was that the clarification of these conceptual problems is a necessary

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condition for long-range success in teaching and empirical research in art appreciation.

These sessions consisted of weekly Monday morining team meetings to identify and assign priorities to major problems, to decide who would work on which problems, and later to review work-in-progress. On Tuesdays, team meetings were held with a series of six consultants, who presented their views on the problems at hand. The participating consultants were: Nathaniel Champlin, philosopher of education, Wayne State University; Brent Wilson, art educator, University of Iowa; Elliot W. Eisner, art educator, Stanford University; David Martin, educational sociologist, University of Southern California; Manuel Barkan, art educator, The Ohio State University; and Jerry Tollifson, supervisor of art education, State of Ohio.

Working sessions of the team, conducted in the Behavioral Sciences Laboratory on The Ohio State University campus, were recorded and transcribed for study by individuals of the team. These sessions were also televised for closed-circuit viewing by graduate students as a part of their seminar on problems of teaching art appreciation, offered by the School of Art.

In the nine-week working time the team spent on campus a total of three drafts of manuscripts was produced and exchanged among team members for criticism. Their third draft was evaluated in the fall by Eugene Kaelin, aesthetician, Florida State University, as part of the second objective of the project. His "process" critique was then returned to the team members for whatever changes they chose to make in their final drafts.

The final drafts were then reproduced and made available in multiple copies to the thirty-five art teachers and supervisors who attended the federally supported Institute for Advanced Study in Art Appreciation, held at The Ohio State University during the summer of 1966, and directed by David W. Ecker. Philip G. Smith and Robert Saunders, instructors in the Institute, were able personally to test out the conceptualizations they had developed the preceding summer.

To accomplish the remaining part of the second objective of the project, evaluations of the final drafts were written by Andrea Garson, art teacher in the Lakewood Public Schools, Ohio; and Edmund Feldman, art educator, University of Georgia. (Miss Garson and Mr. Russell acted as demonstration teachers and Dr. Feldman as instructor in the Institute.) These "product" critiques did not, of course, affect the content or form of the chapters as they appear in the final report.

Abstract of Studies

Chapter I: A HISTORY OF THE TEACHING OF ART APPRECIATION IN THE PUBLIC SCHOOLS -- Robert J. Saunders

Instruction in art appreciation in American public schools began late in the nineteenth century in Boston. This instruction reflected aspects of the Romantic movement in England and France, the Transcendentalism of the period, and the neo-classical interests in the Greek ideal of form, and the use of art for moral improvement. Through the First World War and the Depression, Henry Turner Bailey (and others) had an influence on the picutre study methods, on taste and what was "good" in art and school decoration. Later, implementation of Dewey's learning-by-doing methods as art appreciation methods did not work well in the public schools because of misapplication of the concept. Modern art movements have lent themselves well to learning-by-doing methods on the secondary level, and it is recommended that research be done to determine the influence of the public school art programs on contemporary art. The chapter concludes with a discussion of the present growth of leisure time in our society, a reminder of the Greek uses of leisure time, the growth of interest in the arts as a multibillion dollar a year economic factor, and the suggestion that our economic and cultural development as a nation has reached a point where art appreciation will have a purposeful place in our public secondary schools.

Chapter II: ART APPRECIATION AND THE ADOLESCENT MYSTIQUE -- Robert J. Saunders

After a discussion of several commercially oriented articles on adolescents in Life and Esquire magazines, and the exploitation of adolescent taste for commercial gain, this chapter develops the notion that the area of "taste" is the battleground upon which the adolescent acts out his conflict with adult society. Through an exploration of the concepts of Erik Erikson and Harry Stack Sullivan and Edgar Friedenberg in psychology the various areas of adolescent growth are discussed in relation to the adolescent need for ego-identity as it affects his cultural interests and tastes, and is affected by the areas of restriction in opportunity and freedom for living perpetrated in our public schools. A brief discussion of Milton Rokeach's concepts on belief patterns is used to further emphasize the possibility that adolescent conflicts are worked out in the area of taste. The chapter concludes by referring to David Martin's sociological views concerning the relation of taste and art appreciation to different economic class levels, and recommending (1) that the tastes of the adolescent be investigated by various areas of selective processing, and (2) that the emphasis should not be on improving taste in the arts according to an art hierarchy, but on broadening the areas of choice according to the class level upon which the adolescent plans to operate as an adult.

Chapter III: AN EXPERIMENTAL COURSE IN HIGH SCHOOL ART APPRECIATION -- Vincent Lanier

The chapter first discusses the traditional and often ineffectual preoccupation of art appreciation instruction with changing the teenager's taste standards. It then projects a course which would investigate both man's response to art and the varied expressions of art available in society, on the level of the students own present involvement in the arts. To this end, the first half of the course explores nine factors influencing response to art, developed by using communications theory as a tool for analysis and making illustrative use of the popular arts, with appropriate school populations. The second portion of the course identifies and locates those visual arts, both fine and popular, available in the nearby community. Two model lesson plans suggest methodological guidelines for the art teacher. The process of organizing a course to exploit the students' own initial aesthetic responses as the basis of its content is described as "canalization."

Chapter IV: VERBAL OPERATIONS IN CLASSROOM INSTRUCTION -- Philip G. Smith

Some problems involved in developing a set of categories for classifying verbal operations of classroom instruction are identified and four criteria to determine the usefulness of categories are suggested: empirical significance and adequacy, internal consistency and clarity, external consistency and systematic relatability, prescriptive fruitfulness. A system of eight categories (with twenty-one subcategories) is presented, which attempts to meet these criteria. The categories are: not classified, scheduling, recitation, solicitation, valuational structuring, cognitive structuring, inferring, evaluating or justifying. This system is designed to be broad enough to capture the verbal operations of instruction in the arts as well as in traditional academic subjects of secondary education. The system provides comparatively finer distinctions for the operations invoved in explicating meaning and reasoning than for routine activities such as making assignments and conducting recitation. Finally, some suggestions are made concerning possible uses of the system of categories for research and for teacher education, especially in relation to the teaching of art appreciation.

Chapter V: THE WORK OF ART AND THE OBJECT OF APPRECIATION -- Kenneth Marantz

In this chapter art appreciation refers to the action of comprehending works of art with knowledge, judgement and discrimination and also with critical and emotional awareness of their aesthetic values. This action is divided into pedagogically useful categories. Analytic categories are: Identification, Description (literary, technical and formal), and Context. They refer to qualities which tend to be abstractable upon direct sensory observation or on supplementary reading. The synthetic categories of Association, Criticism and Friendship refer to qualities which exist in relation to a specific observer. The various kinds of art objects used in art appreciation classes (originals, copies and reproductions) are described and their functions indicated. Finally, it is shown how art objects relate to the six categories of appreciation and criteria are suggested for the selection of appropriate objects.

Chapter VI: THE WORK OF ART AND THE TEXT THAT ACCOMPANIES IT -- G. Stephen Vickers

Five texts have been examined which have had as their intention the appreciation of art by the method of historical introduction. What has been written about single monuments has been the basis for analysis and comparison, and the objectives of the authors have been also considered. From a cursory description in Reinach, Handbook, which presupposes other opportunities to study the works of art there is an advance in Gardner, Art Through the Ages, to a more thorough appreciation by the use of formal analysis. Gombrich, Story of Art, lays particular stress on the manner in which forms reveal the personal hand and period style of the artist. Janson, History of Art, continues the Gombrich method, enriching the understanding of the work of art by more elaborate historical references. Taylor, Looking At Art, provides a demonstration of the method of formal analysis by comparison. With each text the relation between text and illustration is considered and the criteria for the choice of monuments to compose a survey examined. It is concluded that four elements are helpful in making an appreciation: 1) Facts private to the monument, 2) simple description, 3) formal analysis, and 4) contextual relations. There is appended a list of 300 key monuments together with a discussion of the choices and suggestions for use. A selected and annotated bibliography of texts and reference books available for instruction in art appreciation at the high school level, compiled by Glenn Patton, is also appended.

Chapter VII: FOUR FUNCTIONS FOR AN ART TEACHER
Charlotte Buel Johnson

This chapter describes four ways an art teacher can function to introduce secondary school students to the nature of art. As historian, the teacher would lead students to an understanding of the historical significance of works of art. As critic, he would develop their ability to criticize and judge art. As artist, he would get students in the studio different media and styles (e.g., relief sculpture, tempera panel and mosaic) to gain other insights into the history and appreciation of art. As curator, he would provide varied art exhibitions and experiences in the school environment to give students a natural relationship with art which should carry over into adulthood. These teaching functions are demonstrated by discussions of twenty-three art works, whose reproductions accompany the text. Suggestions are made for dealing with typical problems arising out of student confrontations with art, especially art of the twentieth century. Ideally one art teacher should be able to assume these four functions. However, in a large school system it might be feasible to have two or more art teachers divide responsibility for these functions. The resulting program would be for future citizens of whom few would become historians, critics, artists, or curators. It is conceivable that the needs and interests of secondary school students with a wide range of abilities and backgrounds would be met. Appended is a selected bibliography and a transcript of a gallery trip with students to show the possibilities of a dialogue approach to art appreciation.

Evaluation and discussion of project

As a preface to Professor Kaelin's evaluation it bears repeating that his remarks are directed toward drafts of manuscripts, not to the chapters as they appear in this report. It was understood by both author and critic that the author, if he chose to, might revise his manuscript in light of this "process" evaluation. (As it turned out, some manuscripts were modified considerably.) In contrast, the "product" evaluations by Professor Feldman, Miss Garson, and Mr. Russell, which follow in abbreviated form, are directed toward the chapters as they appear in this report.

It also should be mentioned here that evaluations did not all go "one way." The exchange of written criticism and criticism of criticism between critics and team members and the project director was straightforward, lively, and sometimes heated--as it was with consultants and between the team members themselves during the course of the summer meetings. Thus, some of these remarks would be quite misleading if taken out of context. It is the impression of the project director that, overall, criticism was fair and constructive rather than carping and restrictive.

PROCESS EVALUATION

Reader's Report on Robert J. Saunders' "A History of Art Appreciation in the Public Schools"

Mr. Saunders' chapter is twice as long as the largest of the other contributions, and would seriously unbalance the report if it is printed in its present form. I therefore suggest that it be cut by half. The fact that it could be cut in half without seriously hindering the argument of the paper (in so far as it deals with the education of art appreciation in the American schools, not with art appreciation as such) is an indication of the style of writing and thinking displayed therein.

Pages 1 through 29* will never be missed; they treat of art appreciation in ancient history and the Renaissance; in the British American colonies, with special reference to puritan New England. The subtitle "The Effects of All This on American Concepts of Art" reads like a subtle comment on the verbosity of the report; and another, "Art and Leisure in the United States of Boston" is as quaint as the suggestion of a connection between the concepts of art and leisure. There is one, to be sure; but the relationship would have to be argued, and this would lengthen, not shorten the piece.

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*Page numbers in Evaluation Comments refer to page numbers in original manuscripts--not to this report

Mr. Saunders enters his topic on page 30, with the subtitle "Art Appreciation and the Public Schools before 1900." And for some strange reason, the argument becomes more convincing. The following periods indicate the trends of education in art appreciation:

Art Education Methods After 1900.	pp. 39-58
Cubism and Futurism Showed Up.	pp. 59-72
School Arts and Art App. 1917-40.	pp. 73-85
Art App: Post World War II-1965	pp. 86-92

Re-written, with special attention to the connection between the art of the times (both as created and as appreciated) and how the appreciation of art was handled by the schools, these pages (30-92) would contain an informative and useful report on the background of the subject to be handled more technically in the other papers.

Mr. Saunders again relies on the putative relation between leisure time and art to conclude his work. What he says in pages 92-109 may be true, but his look into the future is anti-historical; and his "Historical Addenda: A's are for Aesthetics, Appreciation and Art" is a confused piece of writing. The reasons for this seem to be his decision to exclude interpretations of the three words given by professional aestheticians and philosophers and his own inability to make up for the lack. What he does write is quasi-philosophical, based upon lexicographical research in the O.E.D. Surely Mr. Saunders must know that there is a contemporary school of philosophy which does nothing else. Whether he does or not, he lacks the techniques for building a convincing argument from nothing but dictionary meanings.

Finally, the historical addendum contains one paragraph which indicates Mr. Saunders' view of his own report is consistent with my own. He says,

> Historically, then, all of these words seem to verify our previous observations that the particular aspect of art, art appreciation, and art history with which we are dealing received its major thrust and various concerted action during the last one-hundred and fifty years. [p. 109]

If this is true, then the report should be limited to a treatment of the subject in that time period--as I have indicated above. Any proposed changes in the teaching of art appreciation to be suggested by the other papers in the report could then be viewed as projections of goals from the present situation Mr. Saunders has shown to develop in this country through the four periods he has outlined.

I sincerely believe that the report would be one hundred per cent improved by being cut by fifty per cent.

Reader's Report on Robert J. Saunders' "Art Appreciation and the Adolescent Mystique"

Unlike his first chapter, this one by Mr. Saunders is closely integrated around the problems of education of art appreciation, with particular reference to the adolescent who is to benefit by the instruction therein.

Assuming that education in this area is, like any other, to begin with "where the students are," Mr. Saunders has combed the literature of social and behavioral scientists in order to determine just who or what the adolescent is. He refers to the policies of the purveyors of teenage culture; to the work of Erikson and Sullivan describing the adolescent as in conflict with society and to Friedenberg's application of their results to the problems of high school teaching; and finally, to the research of Beittel and Brittain in aesthetic criteriology and the levels of development in adolescent art expression respectively.

The result is some insight into what the behavioral scientists consider to be an accurate profile of the adolescent personality, but Mr. Saunders' use of their material leaves the reader with the haunting realization that any instruction begun "where the students are" is likely to end there, too, if one is not prepared to argue for the validity of any standards applied to art appreciation at whatever level one wishes.

Let's consider the second point first. Saunders points out that there are good and bad of all kinds of art, arguing even that a hot rod can give a completer expression of the aesthetic instincts of youth than some paintings or musical compositions. He glides over (by ignoring) the difficulties awaiting anyone who suggests that a hot rod be analyzed in art appreciation courses for high school students; nor does he explain how or in what sense one hot rod is better than another--since he feels aesthetic judgements are made, not by comparing pop to Michelangelo, but with other styles of social commentary. This obviously begs the question as to how any social commentary is to be judged.

One suggestion is that the adolescent must find his own criterion--whatever that means; so long as the teacher--with her "upper working" or "lower middle class" standards--does not impose her standards upon the student. He is assumed to be in rebellion against the class standards of his elders.

So it would appear that Mr. Saunders has accepted the rather dubious hypothesis that standards of appreciation are set by one's class--whatever that is. The school has only to determine "the taste and aesthetic needs for evaluation of the economic class which constitutes the majority of its school population." (33) Well and good, but how do we get them out of that class; or, better, lead them to appreciate something which by hypothesis they cannot understand or are in rebellion against?

Mr. Saunders is so pessimistic that he cannot believe such an escape from class definitions is possible; cf. "The lower class student also comes from an area where certain tastes and responses are proscribed for him by his cultural strata. To inflict middle class tastes in art, movies literature upon him is a disfunction; because he cannot use them." (45) Dwight Macdonald has been arguing for years in the same way: only he sees the conflict between middle class art ("mid-cult") and true expressions of high culture. One could pursue Macdonald's point one step further, and argue à la Saunders that the middle class is so fouled up aesthetically because no one has succeeded in breaking down the barriers of the class determined aesthetic criteria. Teachers are only middle class; they have no need for the artifacts of high culture. Come now, gentlemen. You will have this mess until you come to grips with the problems of valid aesthetic criteria--irrespective of class, and irrespective of art genres.

The second point is likewise a bit of over-determination of human conduct. A profile for all children of a certain age level is hardly valid for any particular child. If such an essential determination did exist and could be determined by the results of behavioral scientists, educators could still hope that each child would achieve a measure of individuality in living the syndrome of his age group in a way peculiar to himself. So adolescence is the age in which children become sexually aware. The student is worried about how he is to live his sex life, and he will learn little from teachers who make the assumption stated by Saunders to be sacrosanct:

"Our social restrictions insure that sex must remain an extra-curricular source of study, in spite of the significance it plays in developing the students' self-esteem and in spite of the threat to his sexual role in society. Those things learned in the restrooms, under the stadium bleachers and on the parking lot of the school ground are not discussed or studied in the classroom of the school building." (19)

Should they be? Saunders answers no:

"There are social reasons for this, and the consensus of our tax-payers and school board members in this respect must be maintained." (ibid.)

How now? Perhaps this is the reason that the schools must purvey middle class morality and the mass or mid-cult that go along with it. And they will continue to do so until the day when someone other than a middle class moralist is teaching the teachers of our youth.

In sum, although there is an insight into the general characteristics of the teen-age personality, the article contains little of importance for improving the present-day situation in the education of art appreciation. The conservative acceptance of middle class standards of morality, along with an incomplete and basically erroneous theory of aesthetic judgement based upon class determination of aesthetic preference, dooms the piece to irrelevance. In general, the author misuses the notion of starting the education of students with their own level of development. Aesthetic education still is concerned in knowing what is of worth--or what is there to be appreciated by the unbiased mind--, whether the object be a painting by Michaelangelo or a hot rod of the student's own making.

Reader's Report on Vincent Lanier's "An Experimental Course in High School Art Appreciation"

Mr. Lanier has presented the sketch of a model course in art appreciation based upon his idea of communication theory. The materials to be selected are to be "canalized" to a level of response which might be expected from the grade level of education.

His first, and most wearisome, section is in defense of this canalization. He wants to "start where the students are"; fears that the alienation of the students from adult society may perforce lead them to reject the "middle class" standards of their teachers; and borrows heavily from Dewey to indicate that an aesthetic response may be had from many areas of life interest--not only from those labelled "aesthetic" in the more restricted sense. He is aware of the conflict between the pragmatic libertarians and the prophets of "high culture," and makes out a good case for at least starting the adolescent aesthetic education with adolescent tastes.

His course is designed to bring the taste of the adolescent to self-consciousness; and thus, presumably, to develop the possibility of applying the same knowledge to an aesthetic response of any kind whatsoever.

For the purposes of brevity, however, Mr. Lanier chose to ignore the "encoding" aspect of his communications model. His graph of the process, which shows as many screens for the encoding as for the decoding, elaborates only on the decoding process--presumably because the course is to be designed only for appreciation, not for creation. But surely this is a bit near-sighted, since part of the relevant aesthetic response is precisely to the set of controls set into the object by the creative artist himself; and a knowledge of these factors would not be irrelevant for the entire process.

The first screen, the social attitudes towards a specific work, is precisely the hardest to penetrate; it is for this reason that the art materials are to be selected on a canalized basis. From there, the message must pass through the following screens--so many obstacles to be overcome if the message is to reach the appreciator: perception patterns, cultural view of art, knowledge of symbol systems, and relationship of art to life. From one point of view, of course, these screens are obstacles; from another, they are means for a comprehension of the message. What is lacking, again, is the description of a principle of relevance for the inclusion of elements of any of these areas in the response to a particular object, no matter how well canalized to the level of the student.

If these two basic defects could be overcome (the exclusion of the encoding process, and the establishment of a principle of relevance for the elements of the various areas of experience to be canalized in reacting to a single artwork), the course may be worth trial by experimentation.

I found the first two graphs extraordinarily ungraphic in the presentation of their message. See figs. 1 and 2. The relationship between the various channels of linkage to pupils in secondary art appreciation is left unclear, even from a re-reading of the written discussion; and figure 2 is uninterpretable.

Reader's Report on Philip G. Smith's "Verbal Operations in Class-room Instruction"

Professor Smith's work is an attempt to devise a set of metalinguistic categories for classifying the various uses of language by teachers and students in playing the educational game. He correctly decries the attitudes of those teachers whose activity is limited to preparing students for winning the game by successfully passing an examination, which purposefully resembles the manner of class-room preparation for taking the examination itself. Formerly, teachers used recitation and solicitations to recitation because students were asked on tests to recite what they knew concerning the subject matter of the courses; and in spite of some claims to having abandoned this "teaching method," recitation still abounds in some forms of class-room instruction.

The problem then is to classify the various ways a teacher and his students behave verbally, in particular with reference to art appreciation courses.

Smith's model, fortunately or unfortunately, taken from epistemological and scientific theory. He lays down the criteria for category construction as 1) empirical significance and adequacy; 2) internal consistency and clarity; 3) external consistency and systematic relatability; and 4) presecriptive fruitfulness.

The categories themselves, then, are to be judged by reference to the foregoing criteria. They are i) NC (not classified), ii) scheduling, iii) recitation, iv) solicitation, v) valuational structuring, vi) cognitive structuring, vii) inferring, and viii) evaluating or justifying.

Despite the [illegible]antry with which the categories have been elucidated, the report is a valuable first attempt at classifying in an exhaustive manner the forms of discourse found in class-room instruction. It is not, however, as all-fired empirical as the author would have us believe; witness the notes appended to the list of categories: [p. 53]

(a) "The sub-categories of Valuational and Cognitive structuring are provisionally taken to be empirically exhaustive."

The word "provisionally" here is no doubt intended to make sense of the non-sense expression "empirically exhaustive." The day any categorization of experience becomes truly empirically exhaustive, science will have nothing more to do; but to make only a provisional claim is a bit more modest.

(b) "The subcategories of Semiotic explication are analytically non-exhaustive of semiosis."

Since analytical categories are the only kinds admitting of exhaustibility one wonders why the analysis was not made complete. What are the other relevant semiotic categories? As I shall point out later, Professor Smith misues his own semiotic categories. Perhaps there is a reason for this, having to do with the putative analytic non-exhaustive character of his account.

(c) "The subcategories of Inferring and Evaluating are analytically exhaustive of these operations."

Here only the justification for the claim of exhaustiveness is lacking. In re-reading the general account of (say) "Evaluating," we find the following:

> "Except for the case of a purely deductive demonstration, evaluating is a process compounded from the more elemental operations already classified by our system." [p. 47]

This is tantamount to saying the previous categories are sufficient to establish relevant reasons for justifying one's value attitudes towards works of art; and any expression of these reasons in discourse is then to be classified as "Evaluating." But there is a monstrous error here. The previous categories were to be categories of discourse, not perceptions of value, which, surely, constitute the only authority for the correctness of evaluative discourse.

The rest of this account will be my own attempt at evaluating three sets of categories; I shall relate them to the list of criteria Professor Smith himself has stipulated for their utility. They are: "valuational structuring," "cognitive structuring," and "not-classified."

First, "valuational structuring." There is no doubt that valuational structuring takes place in courses of instruction in the arts. It is less dangerous in science than in the arts, however, where the wrong kind of "exhorting," negative or positive "re-inforcing" and the "promoting of a valuational set" may lead away from, rather than toward, the aim of the course: a heightened awareness of the value of works of art. "Empirical adequacy" is therefore not in question, but "prescriptive fruitfulness" is.

If the coded discourse of any teaching situation is to be correlated with anything else in such a way that a prescription for future behavior is to be obtained, then the correlation must be made with at least two other categories (which are nowhere mentioned!): successful and unsuccessful teaching. Until such correlations have been made--with all the difficulties attending the definition of "successful" and "unsuccessful" as applied to teaching--Professor Smith's categorization is useless pedantry. His study, the, is only a prolegomenon to pedagogical research; and calls for what his account has left missing: a criterion for distinguishing good from bad arts teaching. If he could supply this, then his research could not, at least, be correctly called "useless."

Next, "cognitive structuring." I maintain that Professor Smith has confused his own categories. He has borrowed Charles Morris' classification of the function of signs into the semantic, the syntactic and the pragmatic. And, in general, he gives the correct interpretations of these notions. The confusion arises when he forgets his own prescription that it is the talk of the student and teacher which is to be classifed as semantic, syntactic or pragmatic. Consider the following examples:

(a) "It follows that what makes a reproduction a good reproduction should not be confused with what makes a forgery a good forgery, especially in an educational setting where an excellent reproduction for one purpose may not be so useful for some other equally legitimate purpose. In any event, any explication of the formal structure and properties of a work of art can be classified as 'Syntactics' regardless of whether it is the original or a reproduction that is used to present this aspect of the original sign." [p. 30]

Here it is not the talk of the teacher or student which is being classified, but the dimensions of the artwork itself considered as a sign. To use Smith's categories correctly, one should say that the class-room discourse of the type underlined above is semantic, i.e., referring to some property or event of the universe, here the syntactic properties of artworks.

The same confusion may be seen in the following locations:

(b) "When someone remarks that this or that work is an example of expressionism or that this painting exhibits cubistic qualitites, the verbal operation can be classifed as 'Syntactic explication.'" [p. 32]

No, sir; again we have a semantical use of language to refer to syntactical properties of artworks.

(c) "In any event, when the talk is about what the work of art 'is about,' the talk is classifed as 'Semantic Explication.'" [p. 33]

Yes, sir; but not for the reason noted. It is semantical since it refers to a fact of experience, that some artworks themselves have a semantical dimension of meaning.

Such confusion in the use of his own categories, although fitting the criterion of "external consistency and systematic relatability," runs afoul the three others: "empirical consistency and adequacy," "internal consistency and clarity," and "prescriptive fruitfulness."

Lastly, the "not-classified" category. Although he has warned against a catch-all category as being confusing and useless, we are not surprised to find this catch-all, since not all discourse in a classroom has direct evidence of relatability to the purposes of education. Such expressions as "Open the window." or "How are you today?" may not have any obvious relation to the purposes of successful education. But there may be many non-obvious relations to these same purposes. The reason for this statement is to be understood by reference to another model of successful teaching: the artistic, rather than the scientific. If a teacher is an artist himself with respect to his teaching, then he is ordering qualities in a way analogous to that in which an artist orders the qualities of his expressive context. We all know that every expressive context has some "blind" or "dead" spots whose only function is to prepare for the full effect of the "active" or "interest laden" elements which convey the maximum punch. To say that they are "blind" or "dead" or "non-classifed" in themselves, however, is not to say that they do not function in the total context. Try telling a joke without preparing for the punch line; the punch line, like "You're not plugged in", itself falls flat for the lack of preparation.

I am suggesting, of course, that some of the elements of discourse Professor Smith classifies as NC, should be classified as something else, as yet un-named, since it may function in a "pedagogically purposive" way he obviously hasn't yet thought of, primarily because he is working on the wrong model of explanation. Teaching is not a science of the known means for the successful attainment of known ends; it is rather an art of discovering unknown means for ends which themselves can never be fully known. Thus, if my charge is correct, on this account, although he passes on "internal consistency and clarity," as well as on "external consistency and systematic relatability, "he fails on "empirical significance and adequacy, "and once more, on "prescriptive fruitfulness."

What one needs to solve this problem is not an epistemological or scientific model, but a methodological one which is applicable to the artistic activity of ordering qualities and the appreciator's activity of perceiving ordered qualities. Professor Smith should get in touch with Professor Villemain on this subject if he does not understand my meaning.

Reader's Report on Kenneth Marantz'
"The Work of Art and the Object of Appreciation"

Professor Marantz draws a distinction between the "tangible" objects of art used as tools for instructional purposes in classes of art appreciation and the object of "appreciation" itself, defined by a set of categories he devises to guide the way in which the aesthetic response to such objects may be canalized. His project is a good one, and uses all the techniques available to distinguish the degrees of "originality" a work of art may possess. The idea behind the paper--that some teachers are forced to use copies, reproductions and even, sometimes, forgeries in lieu of an original work, and that when this happens without critical appreciation, on the part of teachers, of the differences in response to an original and to the corresponding copies miseducation rather than education occurs--is sound.

Yet it is likewise true that not all classes on the appreciation of works of art can be blessed with the presence of the originals, unless the works of students and the teachers themselves are used as tools for aesthetic analysis. It behooves us, then, to sketch out the technological problems involved in replacing originals by their copies, reproductions, etc.

Although the chapter is technically good, there is a bit of confusing theory accompanying the technical discourse. Consider the distinction between "work of art" and "art object." The first term is used to refer to "a tangible object created by an artist..."; the second, to any physically reproduced copy of works of art. If the distinction were entirely physical, there would be no confusion, and the problem would be entirely solved by Professor Marantz' technological discussion of the processes of reproduction.

But when the author introduces his "analytical" and "synthetic" categories for determining the propriety of an aesthetic response, the problem becomes other than strictly physical. The analytical categories are "the ones which either teachers or students use to find out what might have gone into the creation of the work of art." [9] And the synthetic are "those which depend upon the individual's capacity to get something out of the work other than the facts of analysis." [Ibid.] Ideally, of course, the student should be trained to get out of the work what the artist has put into it, so that any increment in the latter over the former would lead one to doubt the authenticity of the response. The point to register here, I think, is that the artists put something more than a mere physical structure into the work of art, so that the limitation of the first mentioned discourse above to the "tangible" work of art or art object leaves something to be desired.

Marantz' analytical categories within themselves are a bit confusing. They are (1) identification, (2) description (literary, technical and formal), and (3) context. The problem is not about the literary, technical or formal descriptions of the work of art, for these cover whatever might be said about the work. The inclusion of (1) and (3), however, raise some questions.

If it is correct, that while the identification features of works of art are

> "by no means unimportant, these facts tend to be on the surface of the work and require very little looking on the part of the student; in fact, such information may be conveyed without ever seeing the work! [10]. . .,"

it becomes a mystery why the category is thought to be of any importance at all. For art history, studying one aspect of the history of our culture, yes; for appreciation of the value of a specific work of art, not at all. I cannot understand the meaning of the term "comprehension" in the context of art appreciation when Professor Marantz says,

> "While the facts of identity tend to aid in comprehension, there are equally obvious responses to a work of art which tend to side-track appreciation. Such matters as the wrinkle in an oil painting's canvas. . . [10]"

A wrinkle in the canvas will obviously affect the texture of a work, accidentally to be sure; but the knowledge of its title or of its author should not.

The same may be said for the context. It does not follow that since art is a cultural phenomenon, one must understand all the culture that has gone into the production of a single work. Only those aspects of the cultural context of a work of art are relevant to its response that are controlled by the structures of the artwork's depth, and these may be made clear in the "literary descriptions" of what the work is about. There seems to be no need for another analytical category here.

As for the "synthetic" categories, all of them, except perhaps the last, needs the same sort of criterion of relevance as I have noted for the context features above. "Association" obviously plays a part in the aesthetic response--as long as it is critically controlled; but "critical appreciation" is the second of the synthetic categories, and is limited to the assessment of goodness or badness. If it is the work which is, in some sense, good or bad, then critical controls on the relevant associations are all that is needed for the perception of the artwork's value, and these two categories should lapse into one. I have no argument with the "friendship" category, since that seems to be the very aim of introducing instruction of art appreciation courses into the curriculum.

Unless the foregoing confusions of aesthetic theory are cleared up, however, it is difficult to conceive how the following program may be carried out:

> "The experiences accumulated from examining or discovering the external evidence of the analytical categories and the internal reflections and connotations of the synthetic categories are all preparatory for the ultimate experience of appreciating a work of art, for developing a friendship *with it*." [17, italics mine]

A start could be found by analyzing the terms "external" and "internal" in the above quotation. The dualistic metaphysics implied has plagued education too long already.

Reader's Report on G. Stephen Vickers' "The Work of Art and the Text that Accompanies It"

Mr. Vickers has written an extremely competent evaluation of the trends in art historical discourse. His low-keyed and thoughtful observations are cast in a clear, concise and pointed prose.

The paper may be divided into the following sections: (1) explanation of the problem (the choice of texts to accompany class-room demonstrations of the monuments of art); (2) examination of the current and historical documents from Reinach to Joshua Taylor, via Gardner, Gombrich and Janson; (3) a list of the 300 works representative of the historical development in the arts; and finally, (4) an annotated bibliography of the works available for use in the instruction of art appreciation. Parts one and two form the body of the paper, and three and four are added as appendices.

The author is an art historian with heart, aware of the possibilities and the limits of his chosen field of inquiry. Although he realizes the ultimate purpose of instruction in art appreciation (as opposed to art history) is "friendship," [1] he is convinced of the value of "the historical method" for developing both the understanding and the love of works of art. He himself practices the method honestly:

> "Primarily the work of art is evidence, but secondarily it has a vivid existence on its own which grows with the attention paid to the study of it as evidence." [5]

No hanky-panky here: the work of art, for the historian, is evidence for the creativity of a man and his epoch.

Three other comments, coming as a conclusion from the dispassionate reading of his archetypal art-accompanying texts, could go a long way in establishing the limits of history, considered as a method in the arts. First, the comparative method itself is given its come-uppance:

> "However entertaining and effective as a teaching device, [with two lantern projectors going simultaneously] comparisons of two monuments constitute a one-sided introduction to the individual monuments." [32]

This insightful comment leaves the hope that one day someone will begin to practice analysis of particular works of art in so far as they constitute their own expressive context.

Moreover, the second remark shows the way to a new beginning: "What is written about art is a priming device, not the engine itself." [37] And following his outline of the discourse of art historians into four phases: (a) external factual information, (b) internal information or description, (c) formal analysis, and (d) indications of contextual relations, he states his worry that the two "external" categories may lead away from an understanding of the particular work, so he adds the following comment, my third remark, as advice for would-be art history instructors:

> "The duration of this process of verbalization is limited by the objective of the writer in a general survey to a few lines to over a page when the writer wishes to make it clear as a method. Since it may be the first introduction of the reader to the particular work of art, it should combine with the visual impression to form a stage of understanding of the particular work of art and not remain merely a moment in the rather abstract flow of history. The latter will not happen if what has been said and written about the work of art has been informed with grace and knowledge." [35-6]

Professor Vickers has applied the criterion implicit in the above in his descriptions of the texts he has evaluated; and in doing so has done a real service for teachers of art appreciation. More than any of the other participants in this conference, he has abjured setting out exact directives for teachers, whom the others must have taken as nincompoops, and has described by illustration the ways in which art historians talk about their field, thereby allowing the intelligent teacher to come to his own conclusions.

All in all, an excellent piece of work.

Only two suggestions for improvement: first of all, the text should be carefully proof-read; it contains many errors of a typographical nature, especially with the accents and diacritical marks on French words. And finally, the paper would be improved, I think, should the author abandon his plan of attaching the two last sections as appendices, and incorporate them into the body of the text. I would suggest using the four point division I have noted above.

Reader's Report on Charlotte Buel Johnson's "Four Functions for an Art Teacher"

Professor Johnson defines four functions a teacher of the arts is likely to fulfill with in the public school program, and illustrates the first two (those of historian and critic) verbally and with visual aids. The unillustrated functions are those of artist and of curator. The whole paper includes a short introduction to her problem: the division of the teacher's labor; a set of concluding remarks; and a list of supporting documentary evidence: credits for the visual illustrations, a "footnote" bibliography, a selective bibliography, and an appendix containing a report on a student gallery trip which is intended to further illustrate the pedagogical method she thinks a teacher might find helpful.

This method is to describe a work of art by using the following set of characteristics: the aesthetic structure, the artist's technique, the work's historical significance, and the accompanying literature and historical documentation (if any). One wonders, when the essay has been read a second time, why the paper has been organized just as it is. There certainly is no doubt that any art teacher may be called upon to fulfill any number of the set of functions she describes. All this was known; and she leaves out the hope that she will have something new and/or inspiring to guide the hapless teacher.

My first critical remark concerns the disproportionate coverage given the various functions: there are 35 pages dedicated to history; 11 to criticism; eight to the artist; and seven to the curator. In rereading the essay to determine the cause of this disproportion, I found the wealth of visual material concentrated in the first function: history. Only five of the illustrations are given to reinforce her "critical" argument. Certainly this is one reason for the disproportionate length of the historical section.

Another is the quixotic subdivision of the historical topic. After illustrating the four ways in which one might talk about the work of art, she explains that history may be contemporary, too. And the field of contemporary art is then joyously subdivided into Still Life, the Human Figure, and Color. Since I cannot understand her preference for these three topics as most suitable for contemporary art, I can only surmise that she had some visual material she would like to see published.

Perhaps another reason for the inordinate length of the first part of the paper if Professor Johnson's overly generous interpretation of the historical significance of a particular work of art. Listen to her on the 14th century B.C. Egyptian relief carving, Akhenaten Worshipping the Sun. Noticing the stylized form of the seemingly crude representation, she explains away the crudeness thus:

> "Since the spirit needed a complete body and pictures of it could help it live on [*sic*], this led to representations being combined views of the human body, which to some eyes seem strangely, if not crudely distorted." [9]

She expounds the religious and political facts pertinent to the work's perceived structure, and then goes on to say,

> "Since this stone carving can be identified with Pharoah Akhenaten, there are other significant features. First of all the subtle graceful style [called "crude," if only to some eyes, above] is identifiable with other relief carving of the New Kingdom period." [*Ibid.*]

This is certainly a legitimate comment to make on works of art as *evidence* to a history of art and culture; and she continues with another bit of relevant historical material:

> "Secondly, there is the date of the work itself; Akhenaten was of the 14th century B.C. In this light Akhenaten is of interest since he advocated worship of one god, Aten." [*Ibid.*]

We know this remark is relevant because the sun is represented in the carving.

But then she lapses into a totally irrelevant and rampant historicism in the following:

> "It was a significant break from the tradition of a polytheistic religion and can be compared with other such religious developments in the ancient world around that time; e.g., Moses in the next century."[9-10]

The reason now becomes clear. Professor Johnson has no idea that some criterion of relevance must be applied to the historical data read into a particular work of art. As I use the terms "relevant" and "irrelevant" above, they refer to the presence or absence of some illustrative counter in the aesthetic context under discussion. Art historians have a choice: to talk about the expressiveness of particular works or about culture in general. If Professor Johnson's object were sheer cultural history, it would be more profitable for her to contrast the monotheism of the Egyptian to the polytheism of the later Greeks and Romans. Certainly enough works of art can be found to illustrate this point. The religion of Moses, she ought to recall, forbids the making of any graven image!

There is no telling when historians will shift from the relevant and the illuminating to the irrelevant and the obfuscating; and this too is one of the reasons for the inordinate length of the first section of this paper.

The section, devoted to criticism, is less prolix, but not more enlightening. She uses five of her visuals to illustrate this function. Each of the works may be thought of as rejected by an uncritical appreciation of art. Professor Johnson enters the lists to set the situation aright.

The objection to a Pollock, "This ain't art; he only lets things drip," is countered by her:

> "Pollock made this composition following several years of working in this technique--it was not something carelessly tossed off. Pollock selected this method of free application of paint and free forms whereas a four-year-old has little choice--he can work only within the level of development which might superficially resemble a Pollock or other abstract expressionist." [41]

All well and good, but why is the painting a good one?

A second example: Stankiewicz' Our Lady of All Protections, a piece of "junk" sculpture. It is described as challenging "the viewer's sense of values, his sense of what is art, his sense of what is sculpture." [42] Her justification (in part) for the artistic claims made for the piece is as follows:

> "The color is that of the rust and a few patches of white paint. Rust has a richness of color and texture which has aesthetic value. Certainly no one questions the aesthetic validity of an ancient Chinese bronze ritual vessel. These made hundreds of years ago, had long been buried in the earth so that they have acquired a rich patina of corroded bronze. For some reason, viewers do not associate the rust of a Stankiewicz with aesthetic properties--they look and see it as rusted junk. However, one could argue that those venerated Chinese bronzes are now junk, too. . ." [Ibid.]

So they might be, M'am, until you tell us what makes them worthy of veneration; and since you use them as a touchstone to explain the expressiveness of the Stankiewicz' patina, we shan't understand this until we understand that. Your own argument clearly begs the question.

To multiply examples further in order to show that Professor Johnson hasn't the foggiest about what makes an art work good would be an injustice to my readers. I bring this discussion to a close, with the statement of her critical canon:

> "The real judge of an artist and his work is time." [47]

If this is seriously meant, then it automatically follows that a teacher of art cannot fulfill the function of critic for any works of art produced in his own time. This unfortunate practical result should be enough to defeat the purpose of the second section of the paper. We were promised something new and inspiring, and we came out with a silly sally, an untrue and unholy bromide.

The last two sections, shorter in scope, are easier to dispense with. Once again, in the function of the artist, the sub-divisions into the questions "What is Relief Sculpture?" and "What is Mosaic?" leaves one wondering about the principle of division. And the curator whose only function may be to arrange the "art corner" of the sixth grade room, besides assembling the illustrative monuments of the class, leads one to wonder why this function is important enough to be included at all.

All in all, a confused and confusing piece of work which needs reworking from beginning to end.

PRODUCT EVALUATIONS

The three independent evaluations of each of the first seven chapters in this report have been edited and grouped together to bring this diversity of material into sharper focus. Where possible, similar or contradictory remarks are also clustered together. Page references have been corrected to conform with present pagination. Evaluators are identified by their initials.

EF = Edmund Feldman

AG = Andrea Garson

MR = Martin Russell

Chapter One

AG . . . the article provides the reader with an overview of the diverse trends which have characterized the teaching of art appreciation in the past. This in itself is valuable because, as Santayana said, those who ignore history are bound to repeat it. Furthermore, Saunders discusses the origins (social, educational, philosophical, etc.) of these various approaches to teaching art appreciation. This information, it seems to me, is crucial if the reader is to exercise critical judgement about the teaching practices which are described in the article--crucial if the reader is to learn from history in his own attempt to establish and/or administer a course in art appreciation.

The idea of learning from history should not be construed here as a purely negative function (history=mistakes). Saunders, himself, seems to equate "newness" with "goodness." In discussing the recent trend towards art appreciation in the public schools he describes one movement as enthusiastic but lacking "a new and vital concept about teaching art appreciation in the schools." A closer examination of those trends which are described in the article as having characterized the teaching of art appreciation in the past should provide the reader with a multitude of vital (if not new) concepts for consideration.

Certainly Arthur Dow's terminology seems to have lost some of its original meaning (not an: how quaint) but the objective he was trying to achieve--that of establishing a working vocabulary for the analysis of works of art--is as vital to teaching art appreciation today as it was sixty years ago. Similarly, Henry Turner Bailey's idea of discussing works of art "in response to questions asked by the teacher using a grade level development of the interest of students" seems to me a perfectly legitimate approach to teaching art appreciation (although in today's classroom it is unlikely that the picture in question would be Millet's Feeding Her Birds). There are countless other examples of such teaching concepts and practices described in Saunders' chapter: concepts which were formulated in the past, but which are still acceptable--if not crucial--to teaching art appreciation in terms of our most contemporary ideas (social, educational, philosophical, etc.). It is this aspect of Saunders' selection that I would consider to be of most direct benefit to the reader.

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MR . . . The best job in the paper is Saunders' criticism of the shortcomings of art appreciation through doing, on p. 24 et sec. His point holds good for similar instruction today. Author also provides an unsentimental evaluation of the NCAE influence or non-influence on art appreciation, an evaluation with which I concur. (p. 36) I do not concur in his discovery of affinities (p. 34) between the art appreciation influences of Dewey and of Lowenfeld. His references to "aesthetic standards" (p. 18) and "aesthetic principles" of a painting (p. 23) call for definition. I know what he does not mean by these terms, but I do not know what he does mean and they are obviously key concepts in our total study.

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EF . . . Saunders pleases me in expressing umbrage with social-studies, language-arts, and geography teachers who "use" art for their purposes.

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MR . . . Saunders is clearly accurate and critically effective when dealing with the stereotypes of elementary art education. And he offers suggestive historical reasons for the prevalence of these stereotypes and artistic clichés.

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EF . . . Various approaches to art education are described chronologically, but there is little consideration of the results or of how widespread these practices were. Saunders relies a lot on reports in publications such as School Arts. The ventures related in those articles might have been very localized. He does indicate some shortcomings, such as the emphasis on moral values instead of aesthetic ones in selecting art objects for consideration; some misuse of approaches, such as the misapplication of Dewey's learning through doing; but the chapter is not strong in evaluation of the bulk of past activity other than indicating it was related to a class concept. I think there should be deeper evaluation if the chapter is to be very useful.

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MR . . . In general, I feel the historical coverage of modern art appreciation developments is adequate, if not sufficiently penetrating. My impression is that Saunders has done the necessary digging and assembled the facts in the right order. He is also aware of the significant social and economic influences on art appreciation instruction. He would have benefitted by frequent recourse to Russell Lynes, The Tastemakers. But Saunders does not pause long enough at the various educational developments to analyze their significance in terms of instructional strategy, philosophic adequacy, or relevance for teaching today. Perhaps space limitations prevented a more extended treatment. Style is a real problem in this paper and I think it could be vastly improved by thorough editing and rewriting in a number of places.

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EF . . . The chapter, especially the section Art Appreciation and Leisure Time: 1960-1970, provides art educators with useful material with which to buttress proposals for program development.

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MR . . . The historical addenda devoted to extended definitions of the words: aesthetics, appreciation and art, seem to me the weakest in the paper. They do not greatly extend our understanding of these words. If retained in the published version, I would recommend that only the discussion of word origins be used, since the philosophic gloss is not very satisfactory. I am certain that Saunders has some valid points to make here; and indeed there is considerable sloppy usage of these key terms, even by Saunders, who should know better. But the material reads like a first draft which has not been carefully re-read and checked for clarity. In some places the author's usage is incorrect; elsewhere it is vague or ambiguous. Saunders uses the term "epistemological" (p. 40) when he may mean philological or etymological.

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EF . . . I suspect that the twelve-page investigation of the historical development of the words aesthetics, appreciation, and art was motivated by discussions with in the research team. Whatever the motivation, I find it unnecessary.

Chapter Two

EF . . . The title led me to wonder whether the chapter would be concerned with the complex of attitudes held about teen-agers or by them. Actually both aspects of this mystique are considered.

The chapter provides interesting reading matter, perhaps at times more beguiling than useful. Saunders considers articles on teen-agers from Life and Esquire but indicates these essays are concerned with exploiting adolescent taste rather than understanding it. He "suggests repeatedly that the adolescents' taste is not what commercial entrepreneurs and bewildered adults think it is. To suggest what, under the adolescents' false personalizations, it might really be is presently beyond the scope of this chapter." (p. 70) Why not establish the basis for deciding which opinions of the entrepreneur and bewildered adult are erroneous and go on to consider what adolescent taste really is. One of its constants is change as is indicated somewhere in the paper.

This constant of change in the adolescent has important implications for the development of curriculums for the teen-age grades. The senior high teen-ager is certainly not the junior high teen-ager. I was not aware of Saunders considering this. He refers to the high respect research has indicated teen-agers have for competency and cites Charlotte Johnson's report of boys' enthusiasm for how art is made. With younger teen-ager boys, perhaps. But I have considered works of art with older adolescent boys who were much more interested in the expression achieved by the artist than in how he achieved it.

I suppose what I am really asking in the above reference to change is, can teen-agers safely be considered as a lump sum in the manner Saunders' paper and many others consider them? Attention was given in the chapter to the ritual avoidance aspect of teen-age attitude toward art appreciation. It is an interesting point. But certainly no such behavior pattern was operative in the voluntary decision of 100 teen-agers from the Columbus area to spend two weeks of their summer vacation attending art appreciation courses in connection with Dr. Ecker's Institute. Would there be value in studying the taste patterns of this group?

Saunders makes some curriculum suggestions which I find imaginative and fresh. I have reservations. His suggestions for structuring to accommodate class or culture sparks a negative response, but I would like to have his ideas attempted. A group of art teachers in one system might implement his various suggestions in their respective schools and compare results. I think such a venture would provide a good in-service education project.

I think it very important that we develop abilities to understand, perhaps decode is a better word, the mystique which each wave of young people generates. Such understanding should provide us with clues as to how to bring them to an appreciative awareness of what one of the writers identified as the patrimony we humans have in art. Saunders concerns himself with this important problem here. The chapter indicates recognition of many items which I think should be of concern to secondary art teachers. Consideration of the nude when working with teen-agers is an example. I am inclined to wish he had expended some of the energy devoted to the first chapter to this second one.

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AG . . . If I were a teenager who had just finished reading Robert Saunders' "Art Appreciation and the Adolescent Mystique" I would join or organize a group to Stamp Out Robert Saunders. As a teacher of adolescents I am tempted to do the same, but instead I will try to point out what I consider to be the shortcomings and merits of this chapter.

My major criticism of Mr. Saunders' article is his general attitude towards the teaching of art appreciation to adolescents. He says "To discuss taste and art appreciation with the idea of raising their level of artistic appreciation is just as disrespectful of their self-esteem as it is to reduce them through ridicule or snide reference to pimples, which to them have the stigma of a pox." (In other words, disagreeing with an adolescent's taste, or with his concept of art appreciation is equal to making fun of him, and is in complete violation of his self-respect. Is this for real?). In the preceding paragraph he makes the following analogy: "In teaching aesthetics and art appreciation, it is just as important to begin with the tastes of the student as it is to begin at his reading level to improve his reading." The reason for starting at the student's reading level is most certainly *not* so that the student may *stay* at that same reading level, but rather to *improve* his reading. The same applies to art appreciation: if our goals are not to *improve* the student's ability to appreciate art, why teach art appreciation?

My next comment is that many of the 'insights' about adolescents are completely irrelevant to the matter of teaching art appreciation, in my opinion. For example, the idea of the adolescent as rebel. If, as Trilling says, "the conflict between the individual and society . . . is inherent in the development of personality by the standards of Western Man," then the child must rebel in order to develop his personality. What does the child use as a means of rebellion? According to Saunders, the child fights his battles with society in the great arena of Taste. And how does the child fight this battle? By accepting all sorts of fads and heroes which have been rejected by his parents (and, I assume, teachers) and by rejecting these fads and heroes as soon as they become acceptable to his parents and teachers. Now if we, as teachers of art appreciation, accept the student's aesthetic judgment it seems to me that we're interfering with the vital process of adolescent rebellion, and hampering the development of hundreds of thousands of little personalities annually. Do you get my point? Is art appreciation to be equated with the statement "I don't know much about art, but I know what I like"? Or can we as teachers of art appreciation make some value judgements about a body of material which we can present to the students in the hopes of raising their level of artistic appreciation, improving their skills in appreciating art, and increasing their capacity for art appreciation? I would assume the answer to this question to be yes. It is on the basis of this assumption that I will point out some of those aspects of Saunders' article which I consider to be valuable to the reader.

As Saunders points out, adolescence is a very special and often difficult stage stage of human development. The adolescent has definite needs and interests which should be taken into consideration in formulating a program of art appreciation. For example, the adolescent is concerned with problems of identity. Furthermore, one of the basic criteria used by the adolescent in judging society and his environment is competency. Both of these traits might suggest to the teacher that representational works of art might be more meaningful to the adolescent than abstract works of art in the same situation. Other factors which are noted in the article as having a direct bearing on the art appreciation program include the student's socio-economic background, his personal interests, concepts about the function of an art object, etc. But these are all very commonsensical ideas such as one might confront in an education course like Educ. 535.

Chapter Three

MR . . . Lanier's study represents a creative attempt to offer a viable solution to the art appreciation problem. He presents a realistic assessment of the status of art education in the curriculum and evaluates the combined humanities approach in the light of that assessment. I would regard his commentary on the consequences of the humanities approach as advanced by Broudy as shrewd, without being cynical, and informed by an authentic understanding of the politics of curriculum construction. (p. 75) I would also concur enthusiastically with his remarks on the class factors in aesthetic response, culminating in the assertion that "social attitudes do, in fact, influence aesthetic response as in the case of ballet. . ." (p. 85)

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EF . . . My response to Lanier's chapter is primarily a positive one. I cannot object to starting where the student is. It is good educational practice. "Let us take what he sees as the arts and teach him why and how he enjoys what he already appreciates". . . makes good sense.

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MR . . . I have few reservations about Lanier's listing of Factors Influencing Response to Art although the discussion of each factor was somewhat brief. (pp. 86-95) I would maintain that Riesman's inner and other-directed typology is more a psychological than a sociological classification, but that is a quibble. In general, Lanier did not have the space to explore the social influences on the content of the aesthetic response as opposed to social influences on attitudes toward art and artistic preference. He rightly calls attention to perceptual factors, an area in which we have some understanding based on Gestaltist experimentation although instructional inferences for art education have not been drawn. In connection with his discussion of symbolic influences or factors, I would have appreciated a more extended explanation of the role of knowledge as a control in the understanding of symbolic forms in art. No doubt this is the implied method of iconographers like Panofsky in dealing with humanistic themes in Medieval and Renaissance Art. I wonder about the proper uses of iconography in examining contemporary art: Is it knowledge or experience that we need? Does not the work of art assist us in transforming our unformed experiences into something like knowledge? In that case, does Lanier ask us to bring to the experience of art what we had hoped art would bring to us? At any rate, I am concerned lest professors overestimate the prior cognitive requirements for undergoing aesthetic experience. In general, Lanier has an admirable faith in the power of knowledge--iconological or historical--to enhance perceptual powers in the presence of art objects. I shall not quarrel with his faith in knowing (who wants to be branded anti-intellectual?) but will resort to the usual litany of requesting further research here.

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EF . . . Since I operate on the conviction that the more we know the more we see I am happy to learn there is evidence backing this conviction. (p. 91)

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MR . . . In discussing popular culture, Lanier does more than deplore its blatancy, erotic appeals, etc. He recognizes its crucial function in the emotional and aesthetic economy of adolescents. His application of the concept of canalization to the problems of curriculum building in general and of art education in particular strikes me as an original contribution of signal importance. I hope teachers will take up this idea in the planning of their instruction. I suspect many of us have been practicing some type of canalization in our teaching without knowing the honorific name for the process. In any event, Lanier has given specific and concrete meaning to the concept in his model lesson plans at the end of his paper. Art teachers who are allergic to such formal devices for planning their instruction might well examine these plans--not from the standpoint of their form--but from the standpoint of their imaginative approach to the problem of bringing students into meaningful contact with art objects and generating a desire in them to exploit the cultural resources of the community.

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EF . . . I appreciate the inclusion of the two units. More implementation of theory should be done in professional writing in my opinion.

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AG . . . There is much to be said for Lanier's campaign to include (if not emphasize) the popular arts in a program of art appreciation in the secondary schools instead of dealing exclusively with the "fine arts." This is especially true if we accept the assumption that "our pupils generally do not operate in the fine arts as art teachers define them." Not an unreasonable assumption, according to Lanier, and I would be inclined to agree.

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EF . . . Lanier's inclination to use "popular arts" which he equates with what teen-agers are currently buying seems in conflict with Saunders' claim that "adolescent taste is not what commercial entrepreneurs and bewildered adults think it is," but I would be willing to give Lanier's course a try. (We might discuss just who the bewildered adults are here.)

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MR . . . Lanier's recognition of the indispensability of language, verbal behavior, in art appreciation instruction is very well taken; hence his title for his course, "Talking About Art." Indeed, I have elsewhere defined art criticism as "more-or-less well-informed talk about art." This sine qua non of all teaching has been much neglected by art instructors in the past, a reason, perhaps, for the impoverished vocabulary of art one encounters in graduates.

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AG . . . Lanier suggests calling the course "Talking About Art" and describes its main objective as "teaching pupils to talk about their own aesthetic responses and their artistic preferences." As a starting point, talking about art seems adequate; as an objective, very limited. It's basically the same idea that Saunders recommends--start where the students are and then stay there. This concept is elaborated in Lanier's discussion of Unit I: "'I don't know anything about art, but I know what I like.' An analysis of factors influencing how we see what we look at when we look at the arts." The author proceeds to describe nine factors which, in fact, do influence the individual's response to the work of art, because teachers should be aware of the diverse influences which operate in this area. He raises some question as to whether or not all of these factors play a legitimate part in the aesthetic response, but no conclusions are drawn on this point. For further clarification a model lesson plan is included for Unit I. The objectives are (1) to create a sufficient awareness on the part of the student so he can verbalize some of the meanings he derives from the work of art, and (2) to train the student to separate these meanings into categories based on the nine factors described earlier. I feel that these objectives are more appropriate to someone involved in researching verbal responses in talking about art, than for a student in an art appreciation program. They are going nowhere.

Why are they going nowhere? Because the emphasis is only on the student's ability to verbalize the meanings he already obtains from the work of art. There is no mention of any concern for increasing the student's ability to obtain meaning (more meaning and more profound meaning) from the work of art. Hence, the topic is "how do we begin to find out how we see what we are looking at when we look at art" when it might (and I think should) be "how could we see more when we look at art?"

I would also like to question the value of "training the students to place these meanings into some of the categories hypothesized" as a part of the canalized art appreciation program. Why are they placing the meanings into categories? According to the Evaluation on page 97-98 it is to see how accurately they can classify their responses. It would seem to me a valuable procedure if the student were evaluating his responses in terms of relevance or irrelevance to an aesthetic judgment (or to use Dr. Kaelin's words "bracketing out" those responses which are irrelevant: "See the Pepsi-Cola ad. I get hives when I drink Pepsi-Cola. Therefore I don't think the Pepsi-Cola ad is an example of good art." But telling a student, "Just because you get hives doesn't mean the Pepsi-Cola ad isn't an example of good art" is imposing an adult value on a teenager whose hallmark has been described as alienation from the adult world.) Certainly we could try to teach students to make the type of aesthetic judgements described by Dr. Daelin and Dr. Feldman. Although it might mean starting where the students are, we would ultimately be encouraging them to come where we are.

Now I would like to return to the idea of dealing with the popular arts in the art appreciation program, or as Lanier states, "Instead of trying to teach him about what we call the arts, let us take what he sees as the arts and teach him why and how he enjoys what he already appreciates." I have constructed the following situation to illustrate possible classroom application of this concept:

T: O.K., Now today we're going to talk about what you kids consider to be art, and then I'll teach you why you like the things you like. First of all, what do you consider to be art?
S: Well, rock and roll music is art to me.
T: Oh, so you like rock and roll music?
S: Well, some, yeah.
T: Aha! So you only like some rock and roll songs! Why do you like the songs you like?
S: Different reasons, I guess.
T: Well, can you think of a song you like right now?
S: I like one by Bob Dylan pretty much. "Everybody's Gotta Get Stoned".
T: Why do you like it?

S: I just like it.
T: Yes, but the idea is to talk about the reasons why you like it. How about the tune? Can you talk about that?
S: Well, it really doesn't have much of a tune. More like just talking loud, I'd say.
T: Do you like that? Is that why you like the song?
S: Yeah. I mean no. I mean I don't know. I mean like I said it's not much of a tune. I mean it's not the greatest tune in the world. I don't really even think it's a tune. Just this sort of loud talking.
T: Do you like that? The talking? Or do you like the singer's voice? Or what?
S: I like a tune better. The talking is so loud and everything and he's got such a funny voice. It's not really a singing voice and I mean, well, he's not much of a singer and I guess I like a singing voice better than his voice. I don't like his voice very much. No.
T: Oh. Well, you know Bob Dylan is a poet, too, and his songs usually say something to the listener. Like the name of song is sort of suggestive. Maybe that's something you like about the song.
S: Yeah, the name is funny all right. I always keep trying to out what he's saying but you know I told you the talking is so loud and everything that I never could figure out much of the words. And some of the stuff I figured out doesn't make much sense to me.
T: No? Well how about the rhythm? Lots of times teenagers like a song because they like to dance to it and they think the rhythm is pretty good or something.
S: Naw. You can't dance to this one because the beat isn't fast or slow. It's kind of in between, I like a fast beat or else a real slow one but this is kind of a nothing beat.
T: Hey, are you sure you like this song?
S: Yeah.
T: Well, you don't seem to like anything about it so far. Why in the world do you like it?
S: I told you I just like it. All the kids like it and I like it and my parents don't like it and you probably don't like it either.
T: Oh. (I guess I taught him a thing or two)

[This same discussion could be used in the case of television ("I like 'Camp Runamuck'"),books ("Love With Fear is my favorite"), and movies ("I thought 'Son of Frankenstein's Third Cousin Meets the Two-Headed Wolf Woman' was really tuff").]

In good teaching the discussion wouldn't stop here, but would be brought to a conclusion. In the case of the rock and roll song the teacher might teach the student that he doesn't really like the song at all, he probably hasn't listened to it very closely, and his saying that he does like it is just a frantic attempt on his part to make it with the in-group. Better you should make a snide remark about his pimples. (Really the kid likes the Ballad of Davey Crockett but he's too embarrassed to say so). As for "Camp Runamuck" I can't even imagine a discussion on why the student likes the show. It's like saying "why do you like cake?" and his replying "because it tastes good." The possibilities for discussion are limited (if they exist at all) when concerned with matters of taste. Especially in the case of the adolescent because what really sends him one week may be a great big drag three days later.

What I'm getting around to is that I really wish to take issue with what I consider to be the assumption upon which Mr. Saunders and Mr. Lanier have based their ideas: that students just don't want to study the fine arts; that the adolescent must be tricked, cajoled, and/or bribed into a study of the fine arts (which shouldn't be the fine arts at all, anyway). For example, the lesson plan includes the heading Motivation which reads as follows: "Play a selection from at least 2 of the albums, describing the activity as setting the mood for a discussion of the album covers." What is the relationship between playing the records and the student's discussion of his response to the record album covers? If anything, I would think the music would confuse the response and should be "bracketed out". Why not give them ice cream to set the mood?

And if I haven't made my point clear enough let me reiterate the names of Unit I "I don't know anything about art, but I know what I like", and Unit II "It may be great art, but I don't like it." With titles like that how can you go wrong? Certainly the popular arts deserve a place in art appreciation programs in the public schools. But I contend that a student can appreciate, identify with, relate to, like, understand, analyze, etc., a work such as "Stag at Sharkey's" as much as - if not more than - record album covers, magazine illustrations, etc., which he is exposed to everyday and which go out of style so quickly. While Lanier's statement "our pupils generally do not operate in the fine arts as art teachers define them" may be true, it does not necessarily follow that our pupils do not want to operate in the fine arts as art teachers define them. Such an assumption is degrading to both the fine arts and the adolescent.

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EF . . . It was gratifying to encounter the conviction that art appreciation classes should be concerned with intensifying attitudes as well as promoting changes in attitudes. Much of the current discussion of teaching art appreciation seems to be based on the conviction we have gotten nowhere up to now.

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EF . . . One reservation I have to Lanier's proposal is that while appreciation, awareness, aliveness might be very well served - and this is great and good - art might not fare so well. Great art is part of the inheritance of every human being. I believe art educators should ever strive to deliver this inheritance to students and vice-versa. This "new, exploratory direction in curriculum" might well achieve this end. The decription does not seem to guarantee it.

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MR . . . One cannot leave Lanier's paper without commenting on its graceful qualities, its obvious effort to make the author's considerable experience useful to practicing teachers, his familiarity with the appropriate literature in social science, and his understanding of the multiple factors which enter into the experience of art.

Chapter Four

EF . . . It is remarkable, in my opinion, that Smith has been able to present his material so that it is interesting and for the most part clear to someone, such as myself, who is unversed in linguistics.

No doubt our teaching performances would be generally upgraded if the language we employ in teaching were more marked by grace, economy, and precision. Utilization of Smith's categories might well provide the means for bringing about such upgrading. A reading of the chapter should induce secondary art teachers to focus critically on what they say and how they say it. It would not, however, equip them to design and carry on research wherein the categories would be used to make reliable observations of their own or someone elses verbal operations. Smith says as much: "The discussion presented here should be sufficient for a general understanding of the categories, but probably is not sufficient to produce a degree of mastery necessary for reliable observations." (p. 114) Trained researchers would be required for research of this type.

It would seem that if the type of research Smith's chapter suggests is to be undertaken, instances of successful teaching of art appreciation will have to be identified and the verbal operations analyzed. Smith indicates a belief that such identification and analysis could be accomplished but neglects actually considering how, even though he does discuss successful teaching. The question came to mind during the reading as to whether or not a lot of semiotic explication is indicative of good or bad teaching, but the question was not answered.

I had trouble comprehending the discussion of inference. Breaking this category down into three kinds seemed to lead to redundance and confusion rather than clarify. The examples Smith cited were not clear to me.

A potential for much valuable research probably exists in Smith's categories, but refinement of what is in the chapter and development of what is not seems necessary.

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MR . . . Mr. Smith's discussion of verbal operations in teaching offers a system of classifying the types of language behavior encountered in class rooms and probably lends itself to scientific scrutiny of a teacher's style. Presumably, using his typology, a teacher's linguistic style could be plotted and critically examined for its emphases. Of course, such scientific research would be descriptive rather than prescriptive. Smith suggest that teacher education courses might benefit from study of linguistic behavior in the classroom, but he is less than specific as to implementation of his findings. To be sure, art criticism, as noted in connection with Lanier's paper, is "talk about art" but classification of the talk about art, à la Smith, offers no clue as yet as to how that talk ought to be conducted. On p. 140 he offers only two paragraphs on the problems of art education or art appreciation. He tells us what we already know--that there is "lack of agreement concerning the meaning of 'appreciation'." It would have been helpful if Smith brought his analytic skills to bear on the nature of the art appreciation problem, offering, perhaps, some fruitful lines of study or investigation which might lead to clearer notions of what appreciation means, what linguistic operations can properly be performed within an appreciation context. The categories of Morris' Semiotic are brought to bear only glancingly so far as art instruction is concerned.

In general, I am disappointed in the Smith paper. He has done an admirable job of displaying his system for the analysis of classroom language but seems to have been unwilling to tackle the distinctive problems of art appreciation. When persons from disciplines outside the realm of art or art education endeavor to contribute their insights to a problem of the technical complexity of art appreciation, one should hope their remarks are grounded on a fairly extensive avocational interest in art or an act of intellectual sympathy with the field of aesthetics and aesthetic education. I would extend this observation to philosophers of education also. They ought not to opine in this field without having extensive experience with art--either as teachers, as creators, or as appreciators.

Chapter Five

MR . . . The Marantz study of reproductions and originals and their relevance to art appreciation is certainly original, judicious and well-informed. His examination of the varieties of meaning that attach to the word "original" in painting, sculpture, architecture, the crafts, graphics, etc., is illuminating and thorough. He has even undertaken a discussion of the role of restorers and conservators, preservers of monuments, forgers, publishers, and so on. He concedes that most educational procedures involve reproductions and he points out the kinds of distortion and inaccuracy to which the various reproduction processes are prone. Marantz also includes a useful and concise description of the principal commercial printing processes and comments on their characteristic strengths and weaknesses.

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AG . . . If the objective of Mr. Marantz's chapter is, as he states, "to help provide information and criteria for the efficient choice of art objects for appreciation" then he has done a very thorough job, (too thorough in places where he seemed to get off on a tangent). Since the art appreciation course is built around a collection of slides filmstrips, movies, prints, etc., Mr. Marantz is perfectly right to emphasize the importance of selecting these materials. His discussion of photographs, castings, and graphics techniques of reproducing works of art should be most helpful in selecting visual materials, as well as his comments on problems of color reproductions, etc. But I am still of the opinion that, in many cases, a bad reproduction is better than no reproduction at all.

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EF . . . Marantz' regret that the object of appreciation in most art appreciation classes is a reproduction, "a shadow of the thing", rather than the actual work of art can be readily shared. But it doesn't alter the fact that slides and/or reproductions usually are the "best we can do". I am grateful for them.

He pleads for integrity, asks that we admit we are using reproductions. If we do not so admit we should, but I doubt there are many teachers who present a reproduction as the real thing.

I am not inclined to second his proposal that color reproductions be used only when black and white ones will not do the job. (p. 170) There may be times when a black and white illustration is useful in considering value development; but if an artist used color in creating a work of art, color is essential to the form and should be considered if at all possible. Not being able to consider color is one of the disadvantages of black and white televised art instruction. Marantz makes his proposal as a hedge to letting "the perfection of the machine control our existence." I find the availability of better color reproduction a cause for rejoicing.

Perhaps I am being overly critical in the foregoing instances. Marantz's chapter seems an earnest effort to help teachers select items on which to focus the teaching of art appreciation and consider "reasonable ways" to undertake such teaching.

It is desirable, I believe, that teachers be aware there are various reproductive processes and that the process affects the quality of the reproduction. But information such as Marantz provides would still have to be backed up by opportunity to compare products of the various processes. This point gives added weight to Marantz' stand that teachers should visit works of art whenever possible so that they at least will have first-hand knowledge.

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AG . . . The idea that teachers should be priming the students in art class for the moment when they stand before the original work of art is a very noble but quite unrealistic goal. Of course there is a thrill in standing before the original work of art (Vincent Van Gogh stood before this painting of his just like I'm doing right now) but there is also a thrill in studying the works of a great artist by means of reproductions - just because the work itself is thrilling. Would a teacher deprive his students of the chance to study the works of Van Gogh because he didn't have an original to show them? Or would it be worse for the teacher to include a study of the works of Van Gogh in spite of the fact that only reproductions are available? Is it better to have an original Van Gogh which is a poor example of his painting than to use reproductions of works which show the best of his style? Marantz states "if, as has been recently commented, we cheat our students if we do not confront them with original works of art, then we would want to rectify such substandard teaching conditions by obtaining originals." Of course, we would want to. The question is, could we? And if we couldn't, the question is, should we continue cheating our students in such substandard teaching conditions? The concept of the "original" may be fine meat for a philosophical discussion but I think it has been grossly exaggerated in this chapter.

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MR . . . The questions of authenticity are raised. In effect, Marantz asks which art object the student is enjoined by his teacher to appreciate. To my knowledge, the only satisfactory solution to this problem, from a philosophic standpoint, is offered by Stephen Pepper in The Work of Art, (Bloomington: Indiana University Press, 1955). The effect of Marantz' study on the teacher is to make him wary of reproductions, to acquiesce in their use but to regret that the originals are not available. He concedes that the original, painted Parthenon is not available and that reconstructing the original, after centuries of conditioning to a different building, might not be wise. In this concession Marantz should have recognized that the art appreciation episode is a creative and collaborative involving a teacher-critic and a public. Perhaps Marantz is aware of this point, but chooses not to make it in favor of raising, as he says, the questions of authenticity which surround the performance of his analytic operations in art appreciation.

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AG . . . I thought Marantz made some excellent comments about displaying art in the classroom. The idea of intensifying the student's desire to look at the work of art by creating an uncomfortable situation in the room is one that seems to me worth trying. Especially since I went through elementary school with Goya's portrait of Don Carlos the prince with about fifty other names, in his red suit with the white satin cummerbund and shoes, and his little pet on the floor nearby. Ugh.

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EF . . . . The best test of the usefulness of his analytic and synthetic categories would be critical utilization. Marantz provides a method in which the whole is considered a series of additive parts. I would encourage that it be tried. I concur with his advocacy of studying works of art in their cultural context rather than as isolated objects, and hope such practice is not as rare as he suggests.

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MR . . . I cannot take exception to his categories or types of art appreciation except to observe that he confuses criticism with judgment, a common error. But criticism embraces the various types of description and analysis he alludes to. It is not merely a final stage of appraisal. This notion of criticism has caused considerable mischief for art education since it is widespread among laymen and contributes to the reluctance of teachers to function as critics.

Otherwise, the Marantz study is a fine job of work, well-organized, professionally pertinent, original in many of its parts, and gracefully expressed.

Chapter Six

AG . . . From the standpoint of a teacher trying to organize an art appreciation course I would judge Vickers' chapter to be excellent. It deals with two crucial problems - selecting a text and selecting reproductions in an efficient and effective manner. My only regret about the list of illustrations is that it deals so little with contemporary art - but that is a rather personal bias, since I think it's most valuable to emphasize today's art in an art appreciation program. This same criticism could be used in reference to Janson's text History of Art - that it deals so scantily with modern art. Also Vickers' Bibliography at the end of the chapter is very helpful.

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EF . . . There are funds available with which to buy books which have never been available before and there is unprecedented concern for identifying books which will provide good texts and/or resource materials for art classes. Vickers' chapter is timely. It should prove useful to teachers, alone or in committee, faced with the task of selecting a book or books for art appreciation.

I doubt S. Reinach's Appollo or Helen Gardner's Art Through the Ages are on many current lists of books to be reviewed. Vickers' discussion of them might be considered extraneous. However, the discussions do broaden his discourse on how to evaluate books.

Vickers seems reluctant to permit writers such as Gardner, Gombrich, and Janson the right to have differing reasons for liking a work of art.

I might take issue with him on that point, but I applaud his identifying the aspects which indicate their differences. In focusing on the particular bias of several popular authors and illustrating how bias affects performance, he indicates an important factor which many teachers might overlook. Strong points of various books are noted and illustrated with excerpts. Taylor's Learning to Look is brief and expressively written. Gardner is strong on structure. Gombrich places the political, social, and religious context in immediate juxtaposition to the artistic evidence. Vickers considers this preferable to Gardner's preliminary historical survey which is separated from her stronger handling of structure. Janson's approach is "an intellectual victory over a great quantity of material; it has no place for miracles which can be only partly explained." (Such observation would be very impressive at a book committee meeting.)

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MR . . . The Vickers study constitutes an exceedingly valuable contribution to the problem of art texts and, inferentially, to the problems of art appreciation instruction. The author's method of comparative analysis of samples from prominent art texts is very effective and is carried out with consummate skill. The publication and editorial history of Gardner's Art Through The Ages helps explain that influential tome and Vickers is most perceptive in drawing the proper inferences from the influences on Miss Gardner of Roger Fry.

Vickers endeavors to be objective and dispassionate in his estimates of the worth of various texts and methods of explication. I believe an understandable bias in favor of historical explication is evident in his paper--understandable because the author is an art historian. As a consequence, however, the author does not really raise the question as to whether historical explication is either possible or even desirable in the sense of teaching comprehensive art history within a context of general education. (I assume the instruction meant for professorial art historians is another matter.)

Vickers carries out a lengthy and fair study of Janson's Key Monuments and draws interesting inferences from a comparison of that work with Janson's Art History. Then, drawing on other lists of principal monuments, Vickers offers his own comprehensive list of essential monuments of art for anyone endeavoring to teach the history of art as a whole. With this objective in mind, we should be grateful to Vickers, for his judicious choices, his avoidance of parochialism, his careful spadework.

But I question whether the educational wisdom of this objective or the implied teaching procedure is sound. Any list is incomplete on some ground or other. All history represents selection from an abundance of objects and events. Requiring students to "know" an irreducible list of monuments begs crucial educational questions: How is appreciation enhanced by such knowledge? What relation does knowledge of art monuments have to the mastery of critical skills? If chronological method is forsaken in favor of what the author calls "topical" treatment, how is the list affected? In other words, can the goals of appreciation be reached by reducing the number of works in a comprehensive list of monuments? Since Vickers points out compromises in analyses by a number of authors, is it not obvious that they fail to achieve depth because they range too widely?

Having said this much, one must admire Vickers' acute observations in connection with explications by Gombrich, Janson and Gardner. He properly notes that the comparative method fovored by art historians is not possible in real life. Amiens is not cheek-by-jowl with Salisbury. He tends to regard reproductions as reminders of encounters with the original, an attitude which he suspects that Gombrich shares. Janson, on the other hand, relies more heavily on the greater number and better quality of his reproductions. I do not know whether Vickers has considered Malraux' "Museum Without Walls" thesis. But we ought to concede that the art book is for many if not most students a primary art experience, rather than a catalogue of memories.

His study ought to read by any teacher, especially at the secondary level, who contemplates the introduction of a course or courses in art history using a more-or-less conventional approach. It should give the teacher pause if he is under the illusion that an adequate, comprehensive treatment of the history of art is feasible within the confines of a single course.

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EF . . . The annotated bibliography and list of monuments which Vickers provides should prove very valuable to secondary art teachers. I would term these generous contributions. The availability category in his appraisal of texts is confusing in my opinion, but otherwise I think his evaluations should be useful. Teachers just beginning to assemble collections of slides and reproductions should find a boon in the list of monuments. Those with established or "working" collections could well check what they have against Vickers' list to indicate deficiencies. I did not recognize some monuments in the list and was surprised at some omissions. To mention several surprises, the Avignon Pieta is missing and no works of Renoir are included. But it is Vickers' list and I presume it is a good one.

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MR . . . Finally, as an author of a volume in this field, I found Vickers' comments on the principal texts very interesting.* His ratings as to "quality" is somewhat ambiguous since he gives signs of basing his judgment on originality of choice or verisimilitude of reproductions as well as character of organization and writing. But I would agree with his ratings, for the most part. In my judgement, he is far off the mark on

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*Actually, the annotated bibliography was organized by Glenn Patton with the assistance of Professor Vickers and others.

Seiberling, whom he rates as excellent. The book is heavily over-balanced in the direction of domestic architecture; organization is diffuse. One cannot teach from it or with it very well. I would not recommend it for secondary schools. In general, Vickers' ratings would not be too reliable, in my judgment, where they concern secondary school use--by teachers or pupils. The Eitner handbook is better than Vickers indicates, although its tie-in with Gombrich is of dubious value. I would regard the Elsen book as extremely weak in over-all organization; it is virtually a series of unrelated essays. If this is what Vickers means by "topical approach," he has chosen a poor exemplar. I recommend the typological approach as discussed by Siegfried Giedion in "Mechanization Takes Command." I would certainly concur in Vickers' other judgments.

Chapter Seven

EF . . . This is a useful chapter; perhaps the most useful. The examples of applied teaching contained herein should prove very welcome. The working basis of the teaching examples is a good one. Miss Johnson maintains: "A work of art is more than just subject. Subject cannot be separated from the aesthetic structure and the materials cannot be separated from history nor from what documentary evidence there might be." (p. 226) She then proceeds to describe instances in which these various factors are considered in discussing works of art with young people. It is indicated that in some examples the teacher is functioning as an historian and other times as a critic, but I did not find the distinctions important. I imagine Johnson would agree that good art teachers operate in all four of the capacities she identifies; as historian, critic, artist (studio teacher), and curator. To do so as described here, a teacher would have to be knowledgable of works of art, but that is as it should be.

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AG . . . Charlotte Buel Johnson's chapter would be quite valuable for the teacher in terms of describing a broadened concept of the role of the art teacher.

The section on Teacher as Historian could be applied in an art-appreciation program within the confines of the school as well as in the museum as described in the chapter. The four points she presents enable the viewer to approach the work of art from varied points of view, and are aimed towards achieving an understanding and appreciation of the work of art rather than simply forming an "I like it - I don't like it" opinion. The emphasis is on exploration in depth of each work. Her suggestions for dealing with contemporary art seem also to be reasonable. The attempt to relate modern works with earlier works dealing with the same subject matter would seem to provide a point of reference for the viewer (or teacher) who might otherwise derive no meaning at all from the work.

I'm not sure whether the description of the art teacher as critic is accurate as such, or whether this isn't more an example of art teacher as defender, enlightener, explainer. And the art teacher should be critic of her student's works as well as those works by artists hanging in museums and shows. The art teacher as artist is probably the most common role of the teacher because of the prevalence of studio activities in the curriculum. And the function of the art teacher as curator is a very promising one because of the increasing concern for art appreciation in the curriculum - undoubtedly new funds will become available and we must know how to spend them (i.e., Mondrian bikinis, Op art shoes!).

* * * * * * * * * * * * * * * *

MR . . . Miss Johnson's discussion of art objects does not adequately demonstrate, in my judgment, the roles of the art teacher as historian, critic, artist and curator. These claims, which she makes at the outset of her paper, would seem to call for a discussion of what is meant by functioning as a critic, historian, et al. And such a discussion, which would be most valuable, does not occur in the paper. The material on p. 225-26 purportedly deals with the art teacher as historian. But Miss Johnson's statements, such as the object is of history are extroardinary for their naivete with regard to the problems faced by historians in general and art historians in particular. Her statement, p. 225, that "the object is the result of the materials of the chosen medium and required technique for, or manipulation of, the material selected" is difficult to understand as English. And if she is talking about technical determinants of artistic form, she is not using historical method.

The analyses of various art objects are not particularly instructive in that they offer no information which is not available in standard texts. Her method or procedure constitutes no innovation as far as I can see. She includes value judgments in contexts where it would appear she wishes to make descriptive statements about works of art. In general, the author seems weak in distinguishing among descriptive, analytical and evaluative statements about art, and this inability to use language with logical precision is a serious fault of the paper as a whole. Whatever other virtues the paper may have--such as sensitivity to the art educational responsibility of the art museum, openness to the new and challenging contents of avant garde art, and a laudable desire to bring historical and technical knowledge to bear on the examination of art objects--the level and literary quality of Miss Johnson's paper would preclude its being published, in my opinion, as a guide or demonstration of art appreciation technique.

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EF . . . In considering studio activities Johnson states: "The creative approach is an important one for secondary school students". (p. 250) But she does not qualify "creative". The art work is done "to effectively supplement the student's observation of art and his study of art history to gain appreciation." This might well be challenged I think.

Johnson's point that including art in the school environment is an important aspect of teaching art appreciation is a good one. Daily encounters with works of art should add to the experience. She would obviously prefer originals but does not disdain enriching the school plant as well as the curriculum with reproductions and beautiful objects from nature.

I would hope that more vitality existed in the actual instances than is evident in the descriptions or in the actual dialogue between Johnson and a group of students during a visit to an art gallery. The thought: "An art teacher should know more about design than that", occurred to me as I read the examples. I suspect Johnson does. But in this respect I think the examples are weak. Otherwise the discussions are good and the objects discussed vary widely. Both two- and three-dimensional art is considered and the pieces range from ancient to very modern, from readily acceptable to controversial. In discussing and suggesting solutions to problem areas such as the nudes in art and art which teases, puzzles and even affronts the public, Johnson provides a distinct service.

Conclusions

Did the research and development team deal successfully with the conceptual problems it set out to investigate? Judging from the foregoing evaluations and the comments and criticisms made by the thirty-five members of the summer Institute for Advanced Study in Art Appreciation, the answer would appear to be a qualified "yes." How one qualified his answer seemed to depend very much on one's vantage point.

Those in the classroom faced with the job of teaching art appreciation to adolescents or the task of designing a secondary school art curriculum tended to seek out those conceptions, distinctions, and proposals they could readily imagine as having immediate utility in their school situations. The Vickers list of 300 monuments and criteria for their selection, Patton's annotated bibliography of art appreciation textbooks, Lanier's model lesson plans, Marantz's categories of appreciation, and Johnson's projected four functions of the art teacher seemed especially relevant to their needs.

Teacher training personnel and art supervisors tended to place a higher value on conceptions and criteria for successful teaching. Lanier's application of canalization, Smith's description of the range of verbal operations possible in art instruction, and Saunders' historical overview of teaching practices in art appreciation seemed pertinent to their concerns.

Those primarily interested in the more general theoretical underpinnings of the various conceptions advanced were quite understandably drawn to Marantz's distinction between the work of art and the object of appreciation, Vickers' analysis of the criteria implicit in four major art texts, Saunders' psychological and sociological arguments on adolescent taste, and Smith's classficatory schema of verbal operations. The sometimes more stringent criticism of these conceptions by the evaluators quite properly was based on standards and concepts operating in the fields of aesthetics, art history, the behavioral sciences, and philosophy as well as education.

Judgment of the success of the team from a developmental point of view must await the long-range impact of its work on the field of art education. But if the short-range impact is any indication, it would be hard to deny that the material in this report presented earlier in mimeographed form has already had a salutary effect. The work of the team justified, in part, the holding of the summer Institute for Advanced Study in Art Appreciation by providing new ideas and materials for study. Many of the graduate papers written by members of the Institute were directly inspired by these materials.

Several of the team members themselves have already further developed their ideas, some in the form of research proposals. Philip G. Smith is now attempting to refine and test his eight categories of verbal operations. Robert J. Saunders is writing a book on the history of art education, which will include his materials presented in this report. Vincent Lanier is working to expand his model lessons into a full-blown curriculum design. David W. Ecker has written a paper on "Justifying Aesthetic Judgments," which was inspired by the nine-week deliberations of the team although not written during that time and so not included in this report.

The least that can be said of the project is that much material has changed hands; the most, that important ideas have been developed and already widely disseminated across the country.

It remains to draw some tentative conclusions and make corresponding recommendations regarding "the utility of a short-term effort by a team of specialists in an emerging area of concern." To what degree these conclusions and recommendations are generalizable, based as they are on a "one-shot" trial, is a moot point. Perhaps many, if not most, team research efforts in the area of emerging social and educational problems are by definition one-of-a-kind. Even so, it seems worthwhile to reflect upon one's own experience if it suggests to others how to proceed with similar projects.

1.) Some of the ideas developed by the team most probably would have been developed by the same individuals independently over varying periods of time. However, these nascent ideas were brought to fruition within a given period because released time from all other duties allowed for sustained and undivided work. (See Schedule, Appendix A.)

It is recommended that short-term team research be conducted during the summer months because a greater number of competent scholars and researchers from universities and public school systems would be available for selection and recruitment during this time.

2.) Many other ideas, projects, and proposals probably would not have been developed by individuals on their own. They were generated by the interaction between and among members and consultants in discussions and meetings. For example, the annotated bibliography of art appreciation texts, produced by a committee under the direction of Glenn Patton, was an important project conceived by the team late in the summer.

Regularly scheduled meetings and open time to identify new problems and ideas as well as to continue the exploration of already recognized problems and ideas would seem desirable.

3.) All ideas were modified, some considerably, as a result of these discussions and meetings. (See transcript, Appendix B.) Criticism tended to sharpen vague and ambiguous talk and to open up new avenues of thought. This can easily become too much of a good thing, however. Creative but unformed ideas can easily be overpowered by facile arguments or lost in the tendency of committees or groups to work toward consensus.

Once they are invited to join the team, it would be better to have individuals fully articulate ideas and theoretical positions which conflict or contradict one another than to impose or seek superficial harmony in the work of the team.

4.) Chairmanship of all team meetings was rotated among team members and consultants were selected to help insure that the relevant disciplines, skills, and interests collectively represented were brought to bear on the problems under investigation. (See transcript, Appendix C.) This worked well until near the end of the project when members became more interested in completing their manuscripts than in talking at length about new approaches to their problems.

It is recommended that early meetings be provocative and divergent in thinking; later meetings, pragmatic and convergent.

5.) The availability of transcriptions of all discussions and the distribution of mimeographed copies of drafts of manuscripts, outlines, proposals, etc., were helpful in keeping individuals informed of the progress of the team as a whole, and facilitated the exchange of criticism of work in progress. (See Schedule, Appendix D.) The Behavioral Sciences Laboratory at The Ohio State University was an ideal setting for the team meetings because it is especially designed for audio and visual recording of group interaction.

Suitable recording equipment and mechanical and secretarial assistance are essential for effective short-term team research.

6.) The assembly, before the team arrived, of a large number of books and reprints of articles on art appreciation and related subjects and tape recordings of secondary school teachers teaching art appreciation saved much lost motion at the beginning of the project. Individuals provided a list of materials they desired to have at their disposal. (See Memo, Appendix E.)

Any problem with procedures or resources anticipated by anyone connected with the project should be resolved, if possible, before the team as a whole begins its work.

APPENDIX A - CALENDAR OF PLANNED EVENTS

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FIRDAY
June 28 X Ecker-Chairman	June 29 X	June 30 O Lanier, Marantz Saunders	July 1 O Vickers, Johnson Patton	July 2 O Ecker, Smith
July 5 X Lanier-Chairman	July 6 X* Consultant, N. Champlin	July 7 O Saunders, Ecker Lanier	July 8 O Johnson, Ecker Vickers	July 9 O Smith, Ecker Marantz
July 12 X* Consultant, M. Weitz	July 13 X Smith, Chairman	July 14 O Johnson, Marantz	July 15 O Lanier, Ecker	July 16 O Vickers, Smith
		CLOSED CIRCUIT T.V. NOT AVAILABLE TO SEMINAR		
July 19 X Chairman, Saunders	July 20 X* Consultant, B. Wilson	July 21 W	July 22 W	July 23 W 1st Draft Due
July 26 X	July 27 X* Consultant, E. Eisner	July 28 O Lanier, three 7th graders	July 29 X Chairman, Johnson	July 30 X Final Call for 1st draft
August 2 X Chairman, Vickers	August 3 X* Consultant, D. Martin	August 4 X Chairman, Saunders	August 5 W	August 6 W
August 9 X Chairman, Ecker	August 10 W	August 11 W Chapter Outline Lead Para. due	August 12 W	August 13 W
August 16 X 2nd draft due	August 17 X* Consultant, M. Barkan	August 18 W	August 19 W	August 20 W
August 23 X Chairman, Ecker	August 24 X* Consultant, J. Tollifson	August 25 W 3rd Draft due	August 26 W	August 27 X Evaluation Session, team leaves.

X - Full Team Meeting; O - Small Group Meeting; * - Special Consultant; W - Writing, No Meeting.

Appendix B - DISCUSSION SESSION

Thursday, July 29, 1965
Tape No. 15.1, 2nd Half
Typist: TAH

Charlotte Johnson, Chairman
David Ecker
Vince Lanier
Ken Marantz
Bob Saunders
Phil Smith
Stephen Vickers

Dave: Charlotte, I'm not trying to deny the . . . I think you're right. We've got to emphasize this museum dimension. But after all, you're talking about a method, and that's a pretty inclusive term. This method could very well be used by art teachers with reproductions.

Ken: I'm sure they could adapt it very easily. I don't think much of a point has to be made of that. You can modify the method according to the materials you have. The approach is certainly applicable. I'd sure you'd say you have to modify it because if you don't have the Wesselman to see the kinds of color relationships and maybe the space that's there when you're in contact with the object, then these have to be modified in terms of, we'll say a slide or a printed reproduction. I think the same--much of the same material is wherever you are with the thing or the image of the thing . . .

Dave: I think what you've just said, Ken, has to be said here.

Char: Right. I do, too.

Ken: Fine, but I don't think it needs a great deal of elaboration.

Char: I started to mention it, but I didn't go over that.

Bob: How far along--well, maybe this we should discuss in a general meeting and not take the time now--but how far along are we going in terms of prescription in our work this summer? And how much is laying a, let's say, theoretical or conceptual groundwork for teachers to modify as the situation demands?

Dave: Well, there . . . it is not just a question of modifying when there are thousands of art teachers with no museums near by, you know. It's major problem, and as Bob suggested, if you put the title of museum method, I think it will mislead the reader.

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Char: It's too limiting.

Stephen: It might be very appropriate at this point to make cross reference to Ken's work.

Dave: Yeh, I think Ken's work would be very closely related.

Vince: I do not see why this document can't be prescriptive for specific categories. There are points on which to lay groundwork, and other points to which the concept could be so fully developed that they act as a prescription for specific details. There's no reason why we should nold back on that.

Dave: Yeh, I have a note somewhere where you use the literary--you know, artists' literature . . .

Charl: Oh, Ryder.

Dave: Ryder. Wouldn't it be interesting either in a footnote or a short section to develop more examples that art teachers may look for? You know, to be arbitrary, ten examples for each of the four points, ten very well-known pieces for which any number of reproductions can be found. So that the art teacher will say, "Things like these illustrated Point No. 1. Well, I can find that." Or, "I can adapt your ideas--your methods--your general comments--all these things."

Stephen: I don't know that we should dismiss the museum so lightly though. It seems to me that there's a very peculiar situation in a museum which should be explored enough for these students to get to it. Many contemporary artists have never painted for any other purpose except the museum, but earlier art was certainly not. The museum sets up a peculiar, almost sacred place. It has uniform lighting for all objects. They do spot things occasionally, and if they do, I think they should explain why. The picture or piece of sculpture is on a neutral background usually. There are all kinds of special circumstances. The teachers who take classes and conduct their own tours should be aware of this. And I think some exploration--I don't think we can do it here--some exploration of the peculiar problems of museum display are very important.

Char: No, I agree with you . . .

Bob: I think so, because it's a learning environment outside the classroom . . .

Char: This is one point I do make: that most things seen in a museum weren't painted to be where they're seen now, or carved, or what have you, and I do feel it's an important point.

Dave: It might even be an important aspect of the change in modern art, the fact that . . .

Stephen: Undoubtedly.

Dave: How about getting back to the aim? I think your third method is not really a method, but rather . . .

Char: Yeh, but not call it a method . . .

Dave: Yeh, it's an exciting idea, the school as an aesthetic environment. Everyone mentions, make your school beautiful, but that's as far as they go . . .

Bob: They limit it to bulletin boards . . .

Dave: But you know, what occurred to me as I read yours is that there is a unifying theme of our work, and that is the--Vince used a characteristic utterance as an idiomatic title of his lesson plan: "I don't know anything about art, but I know what I like." You introduced your method by asking: "What is it?" I'm going to use that approach. As Stephen said, it's a way of organizing your manuscript.

Vince: You can call the whole document Canalized Art Appreciation . . . (laughter)

. . . .

Appendix C - CONSULTATION SESSION

Tuesday, August 3, 1965

Ecker: I'm very delighted to have Dr. David Martin from the University of Southern California with us today as consultant. The film you just saw (The Adolescent Years, 24 min., B & W, 16mm., sound) had its premier last Sunday night in Los Angeles over A B C Television. It'll be appearing in the Midwest in the near future, I understand. Professor Martin is Chairman of the Department of Social and Philosophical Foundations of Education there. He is a sociologist of education, and his main interest is in the adolescent world. As matter of fact, he's produced a total of forty-eight half-hour segments of a program for C B S called "Society and the School." So I think we're very fortunate indeed to have a person who we can say is an expert on adolescent values and attitudes. I think it would be especially interesting to have him think about the problems we are concerned with. Perhaps maybe we could start with responses to his film . . .

Martin: This is a statement, a half-hour statement of a sort.

Vickers: Why did you leave out the teacher?

Martin: Realistically, based on all the evidence we have, the teacher plays a very small role in the life of the adolescent. I think people in education all too frequently assume that the teacher has more of an impact on kids than he really does. I think that, just like playing war games where one assumes that one starts with a position of least strength, it would be appropriate in education to start from that position too. Assume that the teacher does not really have as much impact on kids as we would like to have.

Saunders: Part of the fact that it (noise) . . .

Martin: Yes, we make the assumption that because the kid is in the room vis-a-vis a teacher, that something necessarily happens. I don't think this is always true. I would refer you to a rock-and-roll song--the words go: "Two lovers sitting in the English class, we ain't gonna learn no English but we're learnin' the language of love." Something else teachers ought to realize is that the quantity of time they spend with students has little to do with the quality of time they spend with the student.

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Patton: Our educational system is extremely fragmented. Do you think this would be one of the areas which there ought to be reforms in order to make it possible for an education system to be more effective?

Martin: Anything we can do to reduce the compartmentalization in people's lives I think will work to disalienate them.

Patton: We divide the thing into these compartments . . . we create these artifical gaps between, say, the junior and senior high school and college and so forth . . .

Martin: More basically, we create a gap between what the kid lives and what the kid is experiencing in school. Then we further do this if we increase the gap between the history class and the mathematics class and the art class. There's no relationship built. No one attempts to draw any relationships. The key to understanding the adolescent is: a search for self. As Erickson says, this is the central task of adolescence. For me, this is the real meaning of liberal education . . . liberation of self, the understanding of self. Anything we can do to enhance the youngster's understanding of who he is, where he's going, where he belongs--then we've fulfilled our roles as teachers, no matter what subject we're teaching. Kids desperately seek this, whether they are school drop-outs, the worst or the brightest kid in class, this is what he is undergoing. Those of us who have found fulfillment--we are teachers in the sense that we have become identified with a confirmed self, confirmed by others--we forget the struggle that we went through, because we made it. Probably we repress our struggle because it was horrible, so that we tend to forget what these kids are going through. As long as we lose sight of this, we've lost sight of what it means to be an adolescent.

Stumbo: There's one thing that bothers me a bit in the idea of a search for self. It seems as if there is some sort of self someplace, that the kid will discover it some way or other. This idea might distort the situation a little bit. Could it be that the adolescent suddenly realizes that there is no self, and that he has to make a place for himself in the world, and that this is where all the trouble comes in?

Martin: Well, the problem you've raised is one which, I think, we are frequently dealing with. What you're saying is: this is the way the situation is, and the adolescent defines it differently from what it is. I refer you to W. I. Thomas' observation that if a person defines a situation as real, for him it is real. And it may have very little to do with our definition of the situation. This is one trap we're constantly falling into as teachers, educators. We're constantly going around defining other people's situations for them. But the first place we should start in attempting to modify their behavior, is to find out what their definition of the situation is. If we don't do that, we might as well forget it. All we're doing is rather pointless.

Patton: You say that juveniles are looking for identity, that they're trying to establish those relationships which will help define the self. But adults, then, have an equal problem of relating themselves to this other major part of the population. So we're involved in the same problem.

Smith: You may be entirely correct, but you went too fast for me to be sure. With respect to Hugh's question, you are defining adolescents for adults. Adolescents didn't tell you "I'm searching for self," but rather you've defined what happened. I think Hugh was raising the question as to whether you had defined that really in terms of the way the problem is for him.

Ecker: You mean in the film?

Smith: Yes. I mean this expression "searching for self," is your expression, not the adolescent's expression, I take it.

Martin: No, this is based upon some solid work. We talked with adolescents and taped their reactions to the film. This is how they characterized their plight. Certainly Erickson documents this.

Smith: But the actual expression "searching for self"--trying to find self rather than creating self as Hugh was suggesting--is an interpretation we've put on.

Martin: Not necessarily. The reactions by ninety school drop-outs to the film could be summed up, in the words of the . . . disk jockey, "That's what's happening, baby!"

Lanier: I don't think there's this dichotomy between create and search. The word "search" need not refer to an already existing entity, but rather something which is made as you search. The solution isn't there; you make it.

Smith: It's just not true that there's never any point in defining something for somebody else, because it is true that people are receptive in thought.

Appendix D - DEADLINES FOR RETURNING CRITICISM OF FIRST DRAFTS TO AUTHORS*

Marantz	July 30, 1965
Lanier	July 30, 1965
Johnson	August 2, 1965
Saunders	August 4, 1965 (History Mss)
Smith	August 6, 1965
Saunders	August 11, 1965 (Adolescence Mss)

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*Critics please sign and date your criticism, and authors please return first drafts with criticism to Jean McGreevy upon completion of second draft.

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Appendix E - MEMO NO. 2

TO: THE OHIO STATE UNIVERSITY
College of Education
School of Art
Columbus, Ohio 43210

FROM: D. W. Ecker, Director of Research and Development Team

SUBJECT: Bibliographic Data

In order to begin the job of compiling a bibliography and developing a library for our summer work we have lifted an idea from Francis T. Villemain, Editor of Studies in Philosophy and Education. Professor Villemain discovered sometime ago that different writers have different styles of documenting resources. In order to overcome this undesirable flair for individuality he devised two kinds of bibliographic cards: One for books and one for journal articles. It occured to us that these cards might facilitate our job of developing a useful annotated bibliography. The cards will serve other uses of course, e.g., when the secretary is typing a bibliography or footnotes for a particular paper, she will be able to pull the appropriate cards, arrange them in alphabetical order and be assured that they are in the correct form.

Also at the top right corner of each card there are five numbers that will serve as a code. For purposes of the project we will arbitrarily specify No. 1 as designating primary source material, No. 2 as secondary source material, No. 3 as material you believe we should have available when you arrive, No. 4 as material you plan to bring with you and make available to the team. Please circle one or more of the numbers in pencil and return to us.

Enclosed are twenty-five of each type of card. Please request more as you need them.

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BIOGRAPHIES OF AUTHORS

David W. Ecker, Associate Professor of Fine Arts, School of Art, The Ohio State University, has taught art at all levels in the public schools. He now teaches art education and philosophy of education. A past president of the Ohio Art Education Association, he directed a federally supported Institute for Advanced Study in Art Appreciation in the summer of 1966. He is editor of Studies in Art Education, the research journal of the N.A.E.A. and author (with Elliot Eisner) of Readings in Art Education, Blaisdell, 1966.

Charlotte Buel Johnson, Curator of Education, Albright-Knox Art Gallery, Buffalo, has B.A. and M.A. degrees in art history from Bernard College and New York University, respectively. In 1954, she received the Kinnicutt Travel Award and participated in the 1954 UNESCO Museums Seminar, Athens, and, in 1962, took the summer course at The Hague. Miss Johnson has taught art in secondary schools and art history in colleges, and, since 1957 has taught in an American Studies Seminar at State University of New York at Buffalo. Before going to Buffalo, she was Museum Instructor at the Worcester (Mass.) Art Museum. She has written for professional magazines and is a contributing editor for School Arts Magazine.

Vincent Lanier, while a product of the New York City area both in education and professional experience, has taught art education at The University of Southern California for eleven years. Through his pioneering listing of research in the field, Doctoral Research in Art Education, U.S.C., 1962, his textbook Teaching Secondary Art, and articles in publications in the field, he has maintained an interest and an active role in the changing ideas in art education. His concern with the role of media in the field led to project directorship of the N.A.E.A. sponsored and U.S.O.E. funded "Uses of Newer Media in Art Education" project. He is currently Professor of Art Education in the School of Architecture and Allied Arts, University of Oregon.

Kenneth Marantz, born into a home where music was the only art practiced and education the activity of highest value, it is difficult to give reasons for his early and lengthy involvement with physical science. Interrupted in a course of chemical engineering by World War II, he returned to college a humanities student and graduated in economics. The business world being what it is, he then took an M.F.A. in sculpture and went into public school teaching. For thirteen years he has taught art and art education at all levels, gradually focusing his energies on curriculum development and the elementary years. He teaches at the Laboratory Schools of the University of Chicago.

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Robert J. Saunders, with his "drawing ability" his only ego-identity in high school, he kept it (and the high school trauma) through his career identity. At San Diego State College he pursued fine arts, literature, history, aesthetics, and education. At Pennsylvania State University he pursued art education, history, and psychology. After nine years in the public schools (K-12), he became Art Curriculum Specialist for the Commack Public Schools, L.I., N. Y. He teaches and administrates with the purpose of relating college level research findings to public school problems. His essays on art education and art education history have appeared in *School Arts*, *Everyday Art*, *Studies in Art Education*, and *Art Education*. As historian for the National Art Education Association, he has been gathering data for an official history of the organization, and collecting through contributions art education texts and literature for an NAEA historical library. Currently Dr. Saunders is Supervisor of Art for the State of Connecticut.

Philip G. Smith is Professor of Philosophy of Education, Indiana University. Past president of Philosophy of Education Society, he is author of *Philosophy of Education*, Harper and Row, 1965, and (with H. Gordon Hullfish) *Reflective Thinking*, Dodd Mead Co., 1961. He has also published *Philosophic Mindedness in Educational Administration*, The Ohio State University, 1956, and a number of articles in scholarly journals.

G. Stephen Vickers, professor and chairman of the department of Fine Art at the University of Toronto, received his training in the history of art in Canada and the United States. He is a mediaevalist, at present engaged in the preparation of a corpus of illuminated bibles. Drawn into the field of secondary school art education as the honorary president for many years of the Ontario Society for Education through Art, he has been twice a member of provincial curriculum committees to prepare programs of art education to the level of university entrance. With two members of his staff he has written a three-volumed history of art text, *Art and Man* for use in the final three grades of the secondary schools.

Summary

IMPROVING THE TEACHING OF ART APPRECIATION.

Research and Development Team for the
Improvement of Teaching Art Appreciation
in the Secondary Schools

by

David W. Ecker
Associate Professor of Art Education

School of Art
The Ohio State University
Columbus, Ohio

U.S. Department of Health, Education and Welfare
Office of Education, Cooperative Research Program
Project No. V-006

Starting date: June 1, 1965
Ending date: November, 1966

Background

The problem of how to improve instruction in art appreciation in the secondary schools is engaging the interest of an increasing number of art teachers, curriculum specialists, school administrators, and researchers. An aspect of this general problem is to develop more adequate conceptualizations regarding the nature of art appreciation, the student who presumably will do the appreciating, the materials he is to appreciate, the teacher who is somehow to facilitate this process, and the curriculum in which all this can take place. It was for the purpose of dealing with these kinds of problems that a research and development team was assembled at The Ohio State University in the summer of 1965.

Objectives

The basic hypothesis of the project was that these logical and conceptual problems could be dealt with effectively by a concentrated effort of specialists working together. The basic assumption was that the clarification of central concepts is a necessary condition to long-range success in teaching art appreciation in the schools. Accordingly, the objectives set for the project as stated in the initial proposal were (1) to produce not less than eight correlated studies focused on some of the conceptual and operational problems involved in future research and development activities in the area of art appreciation in the secondary schools, and (2) to evaluate the utility and productivity of such short-term research in confronting developmental problems in this emerging area of concern.

Abstract of Studies

Chapter I: A HISTORY OF THE TEACHING OF ART APPRECIATION IN THE PUBLIC SCHOOLS, Robert J. Saunders

Instruction in art appreciation in American public schools began late in the nineteenth century in Boston. This instruction reflected aspects of the Romantic movement in England and France, the Transcendentalism of the period, and the neo-classical interests in the Greek ideal of form, and the use of art for moral improvement. Through the First World War and the Depression, Henry Turner Bailey (and others) had an influence on the picture study methods, on taste and what was "good" in art and school decoration. Later, implementation of Dewey's learning-by-doing methods as art appreciation methods,did not work well in the public schools because of misapplication of the concept. Modern art movements have lent themselves well to learning-by-doing methods on the secondary level, and it is recommended that research be done to determine the influence of the public school art programs on contemporary art. The chapter concludes with a discussion of the present growth of leisure time in our society, a reminder of the Greek uses of leisure time, the growth of interest in the arts as a multibillion dollar a year economic factor, and the suggestion that our economic and cultural development as a nation has reached a point where art appreciation will have a purposeful place in our public secondary schools.

Chapter II: ART APPRECIATION AND THE ADOLESCENT MYSTIQUE
Robert J. Saunders

After a discussion of several commercially oriented articles on adolescents in Life and Esquire magazines, and the exploitation of adolescent taste for commercial gain, this chapter develops the notion that the area of "taste" is the battle ground upon which the adolescent acts out his conflict with adult society. Through an exploration of the concepts of Erik Erikson and Harry Stack Sullivan and Edgar Friedenberg in psychology the various areas of adolescent growth are discussed in relation to the adolescent need for ego-identity as it affects his cultural interests and tastes, and is affected by the areas of restriction in opportunity and freedom for living perpetrated in our public schools. A brief discussion of Milton Rokeach's concepts on belief patterns is used to further emphasize the possibility that adolescent conflicts are worked out in the area of taste. The chapter concludes by referring to David Martin's sociological views concerning the relation of taste and art appreciation to different economic class levels, and recommending (1) that the tastes of the adolescent be investigated by various areas of selective processing, and (2) that the emphasis should not be on improving taste in the arts according to an art hierarchy, but on broadening the areas of choice according to the class level upon which the adolescent plans to operate as an adult.

Chapter III: AN EXPERIMENTAL COURSE IN HIGH SCHOOL ART APPRECIATION, Vincent Lanier

The chapter first discusses the traditional and often ineffectual preoccupation of art appreciation instruction with changing the teenager's taste standards. It then projects a course which would investigate both man's response to art and the varied expressions of art available in society, on the level of the students own present involvement in the arts. To this end, the first half of the course explores nine factors influencing response to art, developed by using communications theory as a tool for analysis and making illustrative use of the popular arts, with appropriate school populations. The second portion of the course identifies and locates those visual arts, both fine and popular, available in the nearby community. Two model lesson plans suggest methodological guidelines for the art teacher. The process of organizing a course to exploit the students' own initial aesthetic responses as the basis of its content is described as "canalization."

Chapter IV: VERBAL OPERATIONS IN CLASSROOM INSTRUCTION
Philip G. Smith

Some problems involved in developing a set of categories for classifying verbal operations of classroom instruction are identified and four criteria to determine the usefulness of categories are suggested:

empirical significance and adequacy, internal consistency and clarity, external consistency and systematic relatability, prescriptive fruitfulness. A system of eight categories (with twenty-one subcategories) is presented, which attempts to meet these criteria. The categories are: not classifed, scheduling, recitation, solicitation, valuational structuring, cognitive structuring, inferring, evaluating or justifying. This system is designed to be broad enough to capture the verbal operations of instruction in the arts as well as in traditional academic subjects of secondary education. The system provides comparatively finer distinctions for the operations involved in explicating meaning and reasoning than for routine activities such as making assignments and conducting recitation. Finally, some suggestions are made concerning possible uses of the system of categories for research and for teacher education, especially in relation to the teaching of art appreciation.

Chapter V: THE WORK OF ART AND THE OBJECT OF APPRECIATION
Kenneth Marantz

In this chapter art appreciation refers to the action of comprehending works of art with knowledge, judgment and discrimination and also with critical and emotional awareness of their aesthetic values. This action is divided into pedagogically useful categories. Analytic categories are: Identification, Description (literary, technical and formal), and Context. They refer to qualities which tend to be abstractable upon direct sensory observation or on supplementary reading. The synthetic categories of Association, Criticism and Friendship refer to qualities which exist in relation to a specific observer. The various kinds of art objects used in art appreciation classes (originals, copies and reproductions) are described and their functions indicated. Finally, it is shown how art objects relate to the six categories of appreciation and criteria are suggested for the selection of appropriate objects.

Chapter VI: THE WORK OF ART AND THE TEXT THAT ACCOMPANIES IT, G. Stephen Vickers

Five texts have been examined which have had as their intention the appreciation of art by the method of historical introduction. What has been written about single monuments has been the basis for analysis and comparison, and the objectives of the authors have been also considered. From a cursory description in Reinach, Handbook, which presupposes other opportunities to study the works of art there is an advance in Gardner, Art Through the Ages, to a more thorough appreciation by the use of formal analysis. Gombrich, Story of Art, lays particular stress on the manner in which forms reveal the personal hand and period style of the artist. Janson, History of Art, continues the Gombrich method, enriching the understanding of the work of art by more elaborate historical references. Taylor, Looking At Art, provides a demonstration of the method of formal analysis by comparison. With each text the relation between text and illustration is considered and the criteria for the choice of monuments to compose a survey examined. It is concluded that four elements are helpful in making an appreciation: 1) Facts private to the monument, 2) simple description, 3) formal analysis, and 4) contextual relations. There is appended a list of 300 key monuments together with a discussion of the choices and suggestions for use. A selected and annotated bibliography of texts and reference books available for instruction in art appreciation at the high school level, compiled by Glenn Patton, is also appended.

Chapter VII: FOUR FUNCTIONS FOR AN ART TEACHER,
Charlotte Buel Johnson

This chapter describes four ways an art teacher can function to introduce secondary school students to the nature of art. As historian, the teacher would lead students to an understanding of the historical significance of works of art. As critic, he would develop their ability to criticize and judge art. As artist, he would get students in the studio different media and styles (e.g. relief sculpture, tempera panel and mosaic) to gain other insights into the history and appreciation of art. As curator, he would provide varied art exhibitions and experiences in the school environment to give students a natural relationship with art which should carry over into adulthood. These teaching functions are demonstrated by discussions of twenty-three art works, whose reproductions accompany the text. Suggestions are made for dealing with typical problems arising out of student confrontations with art, especially art of the twentieth century. Ideally one art teacher should be able to assume these four functions. However, in a large school system it might be feasible to have two or more art teachers divide responsibility for these functions. The resulting program would be for future citizens of whom few would become historians, critics, artists, or curators. It is conceivable that the needs and interests of secondary school students with a wide range of abilities and backgrounds would be met. Appended is a selected bibliography and a transcript of a gallery trip with students to show the possibilities of a dialogue approach to art appreciation.

Conclusions and Recommendations

One judge evaluated the team's work-in-progress and three judges evaluated the completed studies. On the basis of these formal evaluations (included in the report) and the informal criticism of the thirty-five members of the Institute for Advanced Study in Art Appreciation (held at The Ohio State University in the summer of 1966), it would seem that the research and development team successfully dealt with the problems it set out to investigate.

It is recommended (1) that short-term research be conducted during the summer months because of the greater number of competent scholars and researchers from universities and public school systems available for selection and recruitment; (2) that there be regularly scheduled meetings and open time to identify new problems and ideas as well as to continue the exploration of already recognized problems; (3) that individuals should be left free to articulate ideas and theoretical positions, even if they are contradictory, rather than seek a superficial harmony in the work of the team; (4) that early meetings be divergent in thinking, later meetings convergent; (5) that suitable recording equipment and secretarial assistance be provided; (6) that any anticipated problem with procedures or resources be resolved if possible before the team begins its work.

Bibliography

There are 40 references listed in the final report.